Signs

(An original screenplay)

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FOR YOUR CONSIDERATION

BEST ORIGINAL SCREENPLAY

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1 INT. BEDROOM WINDOW - MORNING 1

We are looking out a second story window of a house. The backyard is large and green with a wooden jungle gym, worn from use. A single tree throws shade onto a barbecue and a picnic table.

The back of the yard is lined by crops. Corn. Golden and brown. Six feet high.

Everything is perfect. Like a postcard. And then we HEAR A CHILD SCREAM. IT'S FAR AWAY. WE DON'T KNOW WHERE IT'S COMING FROM.

CUT TO:

2 INT. BEDSIDE - MORNING 2

WE SEE A PHOTO on a bedside table. A family photo. A pretty woman with straight brown hair holds her small daughter in her lap. She is seated on stairs next to her son who sits on the shoulders of his dad. The dad wears a black shirt and black pants. He wears a white clerical collar around his neck. The family is caught in a moment of laughter.

GRAHAM HESS wakes up from his sleep. He is the man in the photo. He thought he heard something. He listens. HE HEARS THE HEATER. THE REFRIGERATOR DOWNSTAIRS HUMMING. THE OCCASSIONAL BIRDS OUTSIDE CHIRPING.

Graham climbs out of bed. He moves in his pajama pants and white Barons' minor league baseball T-shirt towards the bedroom door.

CUT TO:

3 INT. HALL LANDING - MORNING 3

Graham stands in the hall landing where three bedroom doors meet. He moves to the door that has children's drawings taped to it. He puts his ear close. Listens. Beat.

Graham leans down and picks up two balled-up sweat socks and a child's sweater from the hallway floor. He puts it in the hallway hamper before heading back into his bedroom.

CUT TO:

4 INT. BATHROOM - MORNING 4

A bathroom door is open. WE HEAR THE SINK RUNNING. WE HEAR THE SOUNDS OF TEETH BEING BRUSHED.

Outside the bathroom on the bedroom wall is the sun-faded outline of where a large HOLY CROSS used to hang. It's ghostly impression stained forever on the blank wall.

A CHILD SCREAMS FROM FAR AWAY.

The water from the sink stops. Graham steps into the doorway. Toothbrush and foam in his mouth. He becomes very still.

CUT TO:

5 INT. CHILDREN'S BEDROOM - MORNING 5

The bedroom door bursts open. Graham steps into his children's room. There are children's books everywhere. Overflowing off shelves. Piled in corners.

Graham's eyes move to the small messy beds. They're both empty.

CUT TO:

6 INT. GARAGE BEDROOM - MORNING 6

WE HEAR THE VOICES OF TWO CHILDREN NOW. THEIR SCREAMS FLOAT INTO A DARKENED BEDROOM OVER THE GARAGE.

MERRILL HESS throws the bed sheets off himself as he swings onto his feet in one quick motion. He is hyper-awake. Merrill is in his late twenties. He is well built. His muscles are tense as he stands in his red bikini briefs and looks around bewildered.

CUT TO:

7 EXT. BACKYARD - MORNING 7

Graham bangs open the back screen door and runs into the backyard. He spins as he looks around.

Merrill, now with a T-shirt and jeans, rumbles down the side stairs adjacent to the garage building.

Merrill and Graham make eye contact as they approach each other across the yard.

(CONTINUED)

7 CONTINUED: 7

MERRILL
Where are they?

Graham looks around - panic growing in his eyes.

CHILDREN
(yelling in the distance)
Daaaad! Uncle Merrill!

Graham and Merrill in unison turn in the direction of the YELLING. They look away from the house, across the yard and into THE THICK WALL OF CROPS.

CUT TO:

8 EXT. CROPS - MORNING 8

The tall stalks of corn smack Graham and Merrill's faces as they run through the crops.

A LITTLE GIRL appears in the crops thirty feet ahead of them like an apparition. She is in her nightgown. She is four.

They reach her fast. She stands unaware of them in a daze. Her hair is messed from sleep.

GRAHAM
Bo, where's Morgan?

BO stands peacefully lost in her thoughts. Beat.

GRAHAM
Bo?

Bo finally looks at her father. Beat. She smiles softly.

BO
Are you in my dream too?

Beat.

GRAHAM
This isn't a-

BOY
(o.s.)
Dad!

Graham looks in the direction of THE BOY'S VOICE. He's close. Graham picks up Bo and rushes through the crops.

8 CONTINUED: 8

He finds MORGAN standing with his hands in the pockets of his pajama bottoms. DOGS ARE BARKING NEARBY.

GRAHAM
Morgan, what's happening?

Graham puts Bo on the ground and moves right in front of Morgan. The ten-year-old boy looks deep in thought.

MORGAN
The dogs were barking. Woke us up.

Graham takes hold of Morgan's chin and turns his face so he's looking straight at him.

GRAHAM
Are...you... hurt?

Beat. Morgan's eyes reveal he's come to some answer.

MORGAN
I think God did it.

Beat. THE DOGS KEEP BARKING.

GRAHAM
Did what, Morgan?

Morgan takes hold of his father's unshaven chin and turns his face. Graham is forced to look to his right. Beat. Graham sees something.

Graham Hess slowly rises to his feet. He starts moving forward towards the something.

He walks through a thin layer of crops and emerges in a clearing. Two German Shepherds are running back and forth. They are clearly agitated.

Graham looks around at the THOUSANDS OF CORN STALKS LYING FLAT ON THE GROUND. THEY LAY IN A GIGANTIC CIRCLE, A HUNDRED FEET WIDE.

Graham Hess looks around in a daze as he walks out into the center. Merrill, Bo, and Morgan follow him.

The dogs keep running and barking as WE PULL BACK AND REVEAL THE FOUR MEMBERS OF THE HESS FAMILY STANDING IN THE MIDDLE OF THIS PERFECT, GIGANTIC CIRCLE.

8 CONTINUED: (2) 8

WE KEEP PULLING BACK - FARTHER AND FARTHER BACK - TO REVEAL THE CIRCLE IS TOUCHING A STRAIGHT LINE - WHICH LEADS TO ANOTHER PERFECT CIRCLE - WHICH IS TOUCHING YET ANOTHER STRAIGHT LINE - THAT LEADS TO A HALF CIRCLE.

WE KEEP PULLING BACK TO EXPOSE THIS EERIE DESIGN - FIVE HUNDRED FEET WIDE - SITTING IN THE MIDDLE OF AN ENDLESS, UNTOUCHED CORN FIELD.

LEGEND
"Bucks County, Pennsylvania... Forty-five miles outside Philadelphia"

CUT TO:

9 EXT. BACKYARD - LUNCHTIME 9

Graham cradles a book entitled "Secrets of Cajun Cooking" in his arm. He moves the hand with the book over the barbecue to see if it's at the right temperature. The other hand holds a cordless phone to his ear.

GRAHAM
(into phone)
...Lee actually the reason I'm calling is about Lionel.

Graham tucks the book under his arm and stokes the coals with a LONG BARBECUE FORK.

GRAHAM
(into phone)
Was he at home last night with you or was he out and about with the Wolfington brothers?

Graham moves around from behind the barbecue and heads towards the house.

GRAHAM
(into phone)
Well, there was a little mischief done to our crops last night.

Beat.

GRAHAM
(into phone)
(listens)
I know he's a fine boy... No one's saying otherwise.

(CONTINUED)

9 CONTINUED: 9

Graham steps through the back screen door into his KITCHEN.

Graham holds the phone a little closer and talks in a HUSHED VOICE.

GRAHAM
(into phone)
Listen Lee, I don't even mind if it was him. You could just talk to him and that would be enough for me... See it was kind of strange finding the crops like that. The kids were... confused by it.
(beat)
It would take the strangeness away if we knew it was Lionel and the Wolfington brothers just messing around...
(beat)
(listens)
The movies...
(beat)
Are you sure?
(beat)
Okay, then... Thank you for your patience, Lee.

Graham turns off the phone. He turns to put it on the counter and realizes his children are seated on the kitchen floor with one of their two German Shepherds. There is a LARGE PUDDLE on the kitchen tiles.

MORGAN
Houdini peed. I think he's sick.

Graham looks at the majestic dog. It's shivering.

GRAHAM
Take him outside. I'll call Dr. Crawford.

MORGAN
He doesn't treat animals.

GRAHAM
He'll know what to do.

Morgan and Bo lead their dog out with worried expressions on their faces.

Graham grabs a handful of paper towels and places it on the puddle of urine.

(CONTINUED)

9 CONTINUED: (2) 9

The DOORBELL rings with Graham still on his knees on the kitchen floor. He leans back so he can see down the hall.

A short, woman police officer in her forties, stands on the other side of the screen door.

GRAHAM
That was quick, Caroline. I only called you folks about two hours ago.

OFFICER CAROLINE PASKI nods that she knows.

OFFICER PASKI
Old Mrs. Kindleman twisted her ankle as she put it, "diving for her life" when a bunch of school kids rode down the sidewalk on skateboards. She went down to Thorton's store this morning and started spitting on the new skateboards. Spitting! By the time I got there, Mrs. Kindleman had sprayed the whole damn place... She must have had a cold or something. I'm telling you, I won't eat for a week.

Beat. Graham stares at Officer Paski.

OFFICER PASKI
So what happened to your crops?

CUT TO:

10 EXT. BACKYARD JUNGLE GYM - LUNCHTIME 10

Bo walks from the house with a large glass of water. She moves to Houdini, who sits in the shade by the picnic table.

Morgan pokes the barbecue fork into two meat patties on the grill.

MORGAN
Dad's gonna burn these again.

He smells them and makes a face, before walking over to Houdini.

The two children sit down in the grass with the dog.

Bo is about to pour the glass of water into the dog bowl. She stops. Takes a tiny sip of the water first.

She holds the glass out to Morgan.

10 CONTINUED: 10

BO
It's contaminated.

MORGAN
You don't even know what that word means.

He drinks.

MORGAN
It's not contaminated. It's just tap water. Pour it in his bowl.

BO
It tastes funny.

MORGAN
No it doesn't. Besides, he licks his butt everyday. He's not going to mind.

Bo shrugs and pours it into the bowl. Beat.

Houdini just sits staring at them. He is not shivering. He doesn't drink. He is unnaturally still.

Bo pushes the bowl closer.

HOUDINI LUNGES FORWARD...

BO'S HAND PULLS BACK...

HOUDINI'S JAWS SNAP SHUT IN THE AIR WHERE HER HAND USED TO BE. HE WAS JUST A FRACTION OF A SECOND LATE...

BEAT. The children turn white.

MORGAN
Houdini?

HOUDINI STARTS GROWLING. Bo stands up.

MORGAN
Bo, don't run.

Houdini crouches down.

MORGAN
What's wrong boy?

THE DOG'S GROWL BECOMES DEEP, MENACING.

MORGAN
Stop it, Houdini!

10 CONTINUED: (2) 10

The German Shepherd trembles. His body tightens. He's about to leap. Beat.

MORGAN
(soft)
Bo, run.

CUT TO:

11 EXT. CROPS - LUNCHTIME 11

Officer Caroline Paski stands facing Graham fifty feet away. They are on opposite ends of the crop circle. Beat.

The crops all around them sway as the wind blows. Beat. Officer Paski yells over the wind.

OFFICER PASKI
(yelling)
It's the strangest thing, Father.

GRAHAM
(yelling)
Don't call me Father.

OFFICER PASKI
(yelling)
What's that?

GRAHAM
(yelling)
Don't call me Father. It's just Graham now.

OFFICER PASKI
(yelling)
Sorry.

They stand in awkward silence fifty feet away from each other. Beat.

GRAHAM
(yelling)
You said something was strange. What's strange?

OFFICER PASKI
(yelling)
The footprints.

GRAHAM
(yelling)
What about them?

(CONTINUED)

11 CONTINUED: 11

OFFICER PASKI
(yelling)
There are none.

CUT TO:

12 EXT. CORN CROPS - LUNCHTIME 12

Officer Paski's knee touches the ground. She points to a single stalk of corn laying flat on it's side.

OFFICER PASKI
(soft)
Look at where it's bent over.

Graham stands next to her and leans in. The joint where the stalk bends from the ground is a perfect "L".

GRAHAM
It's not broken.

OFFICER PASKI
What kind of machine can bend a stalk of corn over without cracking it?

Graham looks around at the hundreds of thousands of corn stalks bent over each other in a seamless weave.

GRAHAM
(softly)
Can't be by hand... It's too perfect.

Beat.

OFFICER PASKI
Doesn't sound much like Lionel Prichard and the Wolfington brothers. They can't take a piss without wetting the front of their pants.

Graham nods in agreement. Officer Paski stands up.

OFFICER PASKI
I don't think anyone else around here has had any problems. I was over Theo Henry's farm just yesterday afternoon. He would have mentioned something.

GRAHAM
Why were you at Theo's place?

12 CONTINUED: 12

OFFICER PASKI
Two of his fingers were bit off by his heifer.

GRAHAM
His cow?

OFFICER PASKI
Some animals around the county have been acting funny. Some of them violent.

GRAHAM
What is it, a virus?

OFFICER PASKI
I don't think so, Father. They're more edgy. On alert. It's almost like they act when they smell a predator around... Peeing on themselves and everything.

We see a thought catch in Graham's eyes. He turns back and stares in the direction of the house. You can barely see the roof over the crops. Beat.

GRAHAM
(preoccupied)
Caroline, please don't call me Father.

The two stand still as the wind blows lightly around them. Officer Paski notices the still expression on Graham's face.

OFFICER PASKI
What's wrong?

Beat.

GRAHAM
I don't hear my children.

CUT TO:

13 EXT. BACKYARD - LUNCHTIME 13

Morgan watches the thin line of smoke rising from the charred patties on the grill next to the overturned picnic table.

Morgan's attention moves as the crops part and Graham and Officer Paski enter the backyard.

(CONTINUED)

13 CONTINUED: 13

They stop cold when they look in our direction. They begin a slow walk towards us.

Morgan Hess is seated under the jungle gym with Houdini on his lap. Morgan is petting Houdini's fur gently. Bo is on top of the jungle gym, curled up in a ball.

As Graham and Officer Paski get closer, they see Morgan is crying.

Then they see the dog is laying on its side. And they see the BARBECUE FORK STICKING DEEP IN BASE OF HIS NECK.

Beat.

They stare at Morgan as he slowly pulls an inhaler from his pocket and brings it to his mouth. He inhales the asthma spray. Beat. He lowers the inhaler so he can speak.

MORGAN
(soft)
He fell on me.
(beat)
He wanted to kill Bo.

Beat. Graham stares at his ten-year-old son.

GRAHAM
Did he hurt you?

Morgan nods, "No." His tough exterior breaks as his face starts to tremble. He starts crying. Graham helps him to his feet.

GRAHAM
(whispers)
I'm so sorry, Morgan.

Graham tries to pick him up in his arms. Morgan moves away from his dad. He starts off towards the house.

Graham watches him before reaching up for Bo. She has dirt and tears on her face. Beat. She slowly climbs down. Graham carries Bo and follows behind Morgan towards the house.

Merrill walks out from the back door holding a bowl of food.

GRAHAM
(too loud)
Where were you - you were supposed to be watching them?

(CONTINUED)

13 CONTINUED: (2) 13

Merrill looks at Graham and then sees Houdini lying under the jungle gym.

BO
Houdini's sick.

GRAHAM
Please tie up Isabelle to the back of the shed. Make sure the knot's tight.

Merrill stands still with potato salad in his hands. He nods.

Bo watches over her father's shoulder as Merrill runs to their other German Shepherd, who sits quietly near the house, and leads her by her collar across the yard to the shed.

Morgan reaches the porch of his house and opens the screen door.

The last thing Bo sees as she and Graham enter the house, is the image of Officer Caroline Paski pulling the barbecue fork out of her dead dog's neck.

CUT TO:

14 INT. UPSTAIRS HALLWAY - LATE EVENING 14

Graham comes out of a darkened children's bedroom. He closes the door quietly behind him.

He finds Merrill sitting on the top step in the hall.

GRAHAM
(low voice)
They're asleep.

Merrill nods.

Graham stands quietly in the hall.

GRAHAM
(low voice)
You know that whole idea of me becoming a Cajun chef?

MERRILL
(low voice)
Yeah.

14 CONTINUED: 14

GRAHAM
(low voice)
I think I'm off that now.

MERRILL
Good.

The two men smile at each other. Beat.

GRAHAM
(low voice)
I'm sorry I yelled at you.

MERRILL
(low voice)
I should have been watching them.

GRAHAM
(low voice)
It wasn't your responsibility.
(beat)
You're helping us out here. I appreciate it, little brother.

Beat. Graham waits till Merrill looks at him. Beat. Graham starts towards his bedroom.

MERRILL
(low voice)
What can make geometric shapes the size of a football field... and what would scare every animal in this county?

Graham looks back. He smiles a little.

GRAHAM
Colleen could figure it out. She always knew the endings to movies.

MERRILL
(smiles)
Yeah, that's right.

Merrill watches Graham enter his bedroom and sit down on his bed. We watch through the doorway as Graham sits alone in his room.

Beat. Merrill gets up and moves down the stairs.

DISSOLVE TO:

15 EXT. HOUSE - NIGHT 15

The large Hess farm house sits in the moonlight.

A MILLION CRICKETS AND BUGS FILL THE NIGHT AIR WITH SOUND.

THEY SUDDENLY STOP.

AN UNNATURAL SILENCE FILLS THE YARD.

CUT TO:

16 INT. BEDROOM - NIGHT 16

Graham opens his eyes slowly as he stirs from his sleep. His daughter Bo stares at him from the edge of the bed. She is five inches away from his face.

Graham gets startled.

GRAHAM
What's the matter?

BO
There's a monster outside my room. Can I have a glass of water?

Beat.

GRAHAM
What's wrong with the water next to your bed?

BO
It tastes old.

Graham slowly gets up from the bed. He takes his daughter's hand and starts out of the room.

GRAHAM
What's the rule about getting up in the middle of the night?

BO
Only for pee or poop.

GRAHAM
Right.

16 CONTINUED: 16

Graham leads his four-year-old daughter down the darkened hall.

CUT TO:

17 INT. CHILDREN'S BEDROOM 17

Morgan's body is half off his bed. Graham gently lifts him back onto the pillow and covers him up.

There are two glasses of water on Bo's bedside table. Graham moves to Bo's bed. He sits on the edge of it. She stares back at him as she holds her panda.

GRAHAM
(soft)
What are you thinking about?

BO
(soft)
Morgan says you don't believe in God anymore because Mom died.

Beat.

GRAHAM
(soft)
It's complicated, Sweetpea.

Beat.

BO
(soft)
Why do you talk to mom when you're by yourself?

Beat.

GRAHAM
(soft)
It makes me feel better.

BO
(soft)
Does she ever answer back?

GRAHAM
(soft)
No.

BO
(soft)
She doesn't answer me either.

(CONTINUED)

17 CONTINUED: 17

Beat. They both sit quietly for a moment.

Graham's eyes drift to the bedroom window. A LARGE SILHOUETTED FIGURE SCAMPERS ALONG THE ROOF LINE OF THE BARN AND THEN DISAPPEARS. MOTION SENSOR FLOOD LIGHTS IN THE BACKYARD GO ON.

Graham stands. He looks to his daughter. She looks from the window back to her father.

BO
(soft)
Get under a blanket. Monsters can't get you under the blanket.

CUT TO:

18 INT. FAMILY ROOM - NIGHT 18

GREY SNOW FILLS THE SCREEN. Merrill sleeps in front of the family room television.

A hand gently shakes him. Merrill wakes and looks up at his brother zipping up his overcoat.

GRAHAM
Lionel Prichard and the Wolfington Brothers are back.

CUT TO:

19 EXT. FRONT DOOR - NIGHT 19

Merrill quickly puts on his boots at the front door.

MERRILL
It's time for an ass whoopin'.

GRAHAM
This is not an intelligent way to approach this.

Merrill opens the front door. It's pitch black outside.

GRAHAM
(whispers)
Lee is a friend of mine. This is his son.

MERRILL
(whispers)
We'll be doing Lee a favor.

(CONTINUED)

19 CONTINUED: 19

Merrill turns to Graham and gestures with his fingers.

MERRILL
(whispering)
We both go outside and move around the house in opposite directions. We act crazy, insane with anger. Make them crap in their pants and force them around till we meet up on the other side.

Merrill brings his fingers together at the end of a circle.

GRAHAM
(whispering)
Explain, "act crazy"?

MERRILL
(whispering)
Curse and stuff.

GRAHAM
(whispering)
You want me to curse?

MERRILL
(whispering)
You don't mean it. It's just for show.

Beat. Graham stares at him.

MERRILL
(whispering)
What?

GRAHAM
(whispering)
I won't be convincing. It doesn't sound natural when I curse.

MERRILL
(whispering)
Just make noises then.

GRAHAM
(whispering)
Explain noises.

MERRILL
(whispering)
Are you going to do this or what?

19 CONTINUED: (2) 19

GRAHAM
(whispering)
No, I'm not.

MERRILL
(whispering)
You want them stealing something in the house next time?

Beat.

THE MOTION SENSOR FLOOD LIGHT GOES ON IN THE FRONT YARD. Merrill and Graham look out into the SILENCE.

MERRILL
(hushed tone)
On the count of three.
(beat)
One... two... three.

Merrill and Graham go out the front door in opposite directions.

CUT TO:

20 EXT. MERRILL'S SIDE OF THE HOUSE - NIGHT 20

Merrill is in a full sprint. He hugs the side of the building as he runs.

MERRILL
We're gonna beat your ass, bitch!

CUT TO:

21 EXT. GRAHAM'S SIDE OF HOUSE - NIGHT 21

Graham runs through the darkness around the first corner of the house.

GRAHAM
Ahhhh... I'm insane with anger.

CUT TO:

22 EXT. MERRILL'S SIDE OF THE HOUSE - NIGHT 22

Merrill turns a corner full speed. He spots a LARGE FIGURE darting around the far corner ahead of him. He knocks over a trash can against the building. A MOTION SENSOR LIGHT GOES ON AROUND THE FAR SIDE OF THE HOUSE.

22 CONTINUED: 22

MERRILL
We're gonna tear your head off!

Merrill charges.

CUT TO:

23 EXT. GRAHAM'S SIDE OF HOUSE - NIGHT 23

Graham looks up as he runs. THE LARGE FIGURE HAS COME TO A STOP IN THE SHADOWS AHEAD OF HIM. HE SEEMS TO BLEND INTO THE DARKNESS WHEN HE'S STILL.

GRAHAM
I'm losing my mind! It's time for an ass whoopin'!

WE JUST MAKE OUT MOVEMENT IN THE DARKNESS AS THE FIGURE DISAPPEARS AROUND THE CORNER.

CUT TO:

24 EXT. SIDE OF HOUSE - NIGHT 24

Graham and Merrill come rushing around two corners and come to a stop facing each other. Beat.

They look around, panting heavily.

GRAHAM
I cursed.

MERRILL
I heard.

Beat. They hear MOVEMENT ON THE ROOF. They both look up.

MERRILL
How did he get-

They follow the roof around the corner. They find themselves in the backyard.

THEY LISTEN FOR MORE MOVEMENT. THEY HEAR NOTHING. Beat.

MERRILL
(soft)
Are you sure this is Lionel Prichard?

Their eyes catch movement away from the house. They just catch A GLIMPSE OF THE LARGE FIGURE as he disappears into the crops. The swing on the swing set is still moving from being hit.

(CONTINUED)

24 CONTINUED: 24

They stare across the yard silently. ALL WE HEAR IS THEIR HEAVY BREATHING.

CUT TO:

25 INT. FAMILY ROOM - DAY 25

A cartoon is playing on the television. Bo watches from the sofa. THE CARTOON MUSIC AND CARTOON PRATFALLS FILL THE ROOM.

Graham walks into the room.

GRAHAM
Can you turn down the volume until Officer Paski leaves?

Bo nods.

Graham walks to the television. There are three glasses of water on the TV set.

GRAHAM
Bo, you're too old to still do this. You take a glass of water, you finish it.
(beat)
Now what's wrong with this one?

Bo stands next to her father and looks at the glass.

BO
There's dust in it.

GRAHAM
(points to another)
This one?

BO
A hair.

GRAHAM
(points to another)
This one?

BO
Morgan took a sip. It has his amoebas in it.

25 CONTINUED: 25

Beat. Graham stares at Bo who sits watching the cartoon. Graham TURNS DOWN THE VOLUME and collects the three glasses. He heads towards the kitchen.

CUT TO:

26 INT. DINING ROOM - DAY 26

Officer Caroline Paski sits at the dining room table with a notepad open. Morgan is seated close to her.

Morgan plays with Officer Paski's walkie-talkie. She watches him with a smile.

OFFICER PASKI
You like that?

Morgan nods "Yes."

OFFICER PASKI
You got an old baby monitor around?

MORGAN
Bo had a baby monitor.

OFFICER PASKI
You can use Bo's baby monitor as a walkie-talkie.

MORGAN
You can?

OFFICER PASKI
It only works one way, but it'll do fine. That is until someone gets you an old walkie-talkie left over at the station.

Officer Paski winks. Morgan smiles huge. Beat. Officer Paski looks across the table.

OFFICER PASKI
So how are you, Merrill?

Merrill is seated across from them.

MERRILL
Fine.

OFFICER PASKI
How's work at the gas station?

26 CONTINUED: 26

MERRILL
Stimulating.

Beat.

OFFICER PASKI
(lower voice)
I never got a chance to tell you, but I thought you moving in here with your brother after... It was a nice thing to do.

MERRILL
I don't think I'm helping much.

OFFICER PASKI
You are.

Merrill looks at her.

OFFICER PASKI
You're a good man, Merrill Hess.

Merrill looks away.

OFFICER PASKI
(smiling)
Don't worry. I won't tell anyone.

CUT TO:

27 INT. FAMILY ROOM - DAY 27

Graham emerges from the kitchen. He stops as he passes a window sill in the family room. There are more glasses of water sitting on the sill. He starts to pick them up. Sees more on the coffee table.

He gives up and returns the glasses to the sill.

CUT TO:

28 INT. DINING ROOM - DAY 28

Graham takes his seat at the dining room table next to Merrill.

GRAHAM
Sorry.

She looks at her note pad.

(CONTINUED)

28 CONTINUED: 28

OFFICER PASKI
Okay, so far I have... "It was very dark."

GRAHAM
Yes, it was.

OFFICER PASKI
You can't describe him at all? Don't you think that's kind of odd?

GRAHAM
A little.

OFFICER PASKI
I don't know whether to look for a midget or a-

GRAHAM
He definitely wasn't a midget.

OFFICER PASKI
Okay.
(beat)
So he was tall?

GRAHAM
(to Merrill)
I would say so.

MERRILL
Probably.

OFFICER PASKI
Over six feet?

Beat.

MERRILL
It was very dark.

GRAHAM
Yes, it was.

OFFICER PASKI
We've established that.
(beat)
Tell me about his clothing.

Graham and Merrill stare at Officer Caroline Paski who waits with her pen poised.

28 CONTINUED: (2) 28

OFFICER PASKI
Was he wearing a Scottish kilt or jeans?

They keep staring.

OFFICER PASKI
How certain are you, that this was a male?

MERRILL
I don't know any girls can run like that.

OFFICER PASKI
I don't know Merrill. I've seen some of those women on the Olympics. They can run like the wind.

MERRILL
This guy got on the roof in like a second. The roof is ten feet high.

OFFICER PASKI
They got women's high jumping in the Olympics. They got these Scandinavian women who could jump clean over me.

GRAHAM
I know you're making a point, Caroline. I just don't know what it is.

Beat.

OFFICER PASKI
An out of town woman stopped by the diner yesterday afternoon and started yelling and cussing cause they didn't have her favorite cigarettes at the vending machine. Scared a couple of the customers. No one's seen her since... My point is, we don't know anything about the person you saw. We should just keep all possibilities available.

Bo walks in from the family room.

BO
Dad, where's the remote?

28 CONTINUED: (3) 28

GRAHAM
I don't know, baby. Check in the sofa cushions.

Bo walks out.

MERRILL
Excluding the possibility that a female Scandinavian Olympian was running around outside our house last night, what else is a possibility?

OFFICER PASKI
I'm not done asking questions and I don't appreciate the sarcasm.

Beat.

OFFICER PASKI
Do you two have anyone who might have a grudge or something against you? Maybe a church member, who might not have liked the fact, that you left the church?

Officer Paski looks at Graham. Merrill looks at Graham.

GRAHAM
I don't think so.

Officer Paski turns to Merrill.

OFFICER PASKI
Do you owe anybody money? You can tell me off the record if you need too.

MERRILL
No.

Officer Paski looks down at her pad.

OFFICER PASKI
Is anything missing?

GRAHAM
No.

Bo walks back in from the family room.

BO
It's not in the cushions.

28 CONTINUED: (4) 28

GRAHAM
Did you check under the sofa?

Bo turns and walks out.

MERRILL
Listen, I was out of line with the that whole female Scandinavian Olympian thing.

Officer Caroline Paski nods.

MERRILL
It's just that, I'm pretty strong and pretty fast. And I was running as fast as I could. And this guy...
(embarrassed smile)
He was just toying with us.

Beat. Officer Paski scribbles in her note pad.

OFFICER PASKI
The "toying" part sounds like a watcher. Someone who this is a game for. They get a kick out of watching people in their private life.
(beat)
It doesn't fit with the crop stuff, but anyway...

Officer Paski looks at Morgan's face.

OFFICER PASKI
Now I don't want you all to worry about this no more. You're making more of this than it is.
(beat)
You guys have had a tough couple days with the vandalism to the crops and the death of your shepherd.
(beat)
Maybe you guys should do something fun? Let me worry about this person.

Bo walks in again.

BO
There's only food under the sofa.

GRAHAM
-Baby, why don't you just change the channels on the television?

(CONTINUED)

28 CONTINUED: (5) 28

BO
-I did.

GRAHAM
-And?

BO
The same show's on every station.

It takes a second before Graham turns to look at her.

GRAHAM
Every station?

CUT TO:

29 INT. FAMILY ROOM - DAY 29

Bo leads Graham into the family room. She takes a seat on the sofa. Graham slows to a stop as he sees what's on the television screen.

Officer Paski walks in with Merrill and Morgan. They see the television. Their faces change.

They all stare at the screen.

ON THE TELEVISION, WITH THE SOUND ALMOST MUTED, IS AN AERIAL SHOT FROM A HELICOPTER. THE FOOTAGE IS OF A VAST FIELD OF CROPS. THERE ARE TWO DIAMONDS FLANKING TWO SIDES OF A TRIANGLE IN THE CENTER OF THE FIELD.

THE CROPS SWAY IN THE BREEZE.

A HANDFUL OF PEOPLE ARE WAVING FROM THE DIAMONDS ON THE FIELD.

OFFICER PASKI
I'll be damned.

GRAHAM
(soft)
Turn up the volume Bo.

Bo gets up. She presses the up arrows on the TV controls.

TV ANCHOR
-shot yesterday afternoon by a thirty-four year old local camera man in Bangalore, a southern city of India.

A MAP OF INDIA COMES ON THE SCREEN. THERE ARE RED MARKERS SCATTERED ALL OVER THE MAP.

(CONTINUED)

29 CONTINUED: 29

TV ANCHOR
It is the eighteenth reported crop sign found in that country in the last seventy-two hours.

THE MAP CHANGES TO THE CLOSE UP IMAGE OF A MAN WITH GLASSES. He has a Columbia University tie.

PROFESSOR
(TV)
Crop signs first emerged in the late seventies with the renewed interest in extra-terrestrial life. They died out by the early eighties; dismissed as hoaxes. This new resurgence is wholly different. Elements of it are unexplainable.
(beat)
The speed and the quantity in which it has appeared implies the coordination of hundreds of individuals over many countries...
(beat)
There is only a limited amount of explanations.
(beat)
Either this is one of the most elaborate hoaxes ever created, or basically...
(beat)
It's for real.

Morgan takes the asthma inhaler from his pocket and breathes in deeply.

MORGAN
(wonder)
Extra-terrestrials.

OFFICER PASKI
What in God's name is going on?

Beat.

THE ROOM GOES SILENT as everyone watches the images on the television screen.

CUT TO:

30 EXT. HESS DRIVEWAY - DAY 30

Graham and Officer Paski walk down the driveway to her patrol car.

(CONTINUED)

30 CONTINUED: 30

OFFICER PASKI
I did some research after I saw your crops. Two or three guys can make a design the size of the one in your field overnight using just boards and ropes.

GRAHAM
Really?

OFFICER PASKI
That's how these things have been done in the past.
(beat)
But there's so many now. How could so many people be in on-
(beat)
I can't think straight. I'm going back to the station. Have a cup of Edgar's coffee and try to think clear. After that I might make some calls.

GRAHAM
If you need any help down there, I can help you out.

OFFICER PASKI
Where?

GRAHAM
The station.

She turns.

GRAHAM
I've been thinking about joining up.

OFFICER PASKI
Oh.

She stares at him gently.

OFFICER PASKI
I don't think it would work out.

GRAHAM
Why?

OFFICER PASKI
(soft)
No one would believe you as an officer.
(MORE)

(CONTINUED)

30 CONTINUED: (2) 30

OFFICER PASKI (cont'd)
Besides, you have to go through training and stuff. It's not that easy.
(beat)
Look, I'll keep it in mind.

Officer Paski turns to the car and then turns back again.

OFFICER PASKI
But I'll tell you something, what I said in there, still goes. You and your family have been through a lot in the last two days... The last thing these children need to do, is worry about some crazy things happening in the world. Take them into town. Get their minds - your mind on everyday things. It's good medicine.

GRAHAM
It's good advice...
(beat)
Say Hi to Edgar for me.

OFFICER PASKI
You take care of yourself...
(beat)
Graham.

CUT TO:

31 EXT. STATION WAGON - AFTERNOON 31

WE MOVE THROUGH BACK ROADS OF BUCKS COUNTY. RURAL PENNSYLVANIA IN ITS MOST BEAUTIFUL. TREE-LINED STREETS. WHITE PICKET FENCES. APPLE ORCHARDS.

The Hess family rides in their station wagon. Graham drives. Merrill is shotgun. The children are in the back.

Morgan leans forward and TURNS ON THE RADIO.

RADIO VOICE
...signs intended to be seen from the sky-

CLICK. Graham TURNS IT OFF.

GRAHAM
No radio either... Just for a while.

MORGAN
(edgy)
This is stupid.

(CONTINUED)

31 CONTINUED: 31

Morgan plops back into the backseat.

CUT TO:

32 EXT. MAIN STREET - AFTERNOON 32

Downtown Bucks County. A group of small stores along a quiet street.

The Hess station wagon pulls in front of a free parking meter.

Graham steps out the driver's side and looks around. Merrill puts change in the meter.

Morgan walks up to Graham with Bo.

MORGAN
Book money.

Morgan holds out his hand. Graham gives his son a look as he reaches into his back pocket.

GRAHAM
Only one.

Morgan takes the money Graham gives him, then takes Bo's hand and walks down the sidewalk.

Graham watches them turn into a store.

Merrill steps onto the sidewalk. Hands in his pockets as he walks away.

Graham turns and calls after him.

GRAHAM
(calls out)
Meet back in fifteen minutes.

Merrill waves over his shoulder. He keeps walking.

Graham starts across the street to the pharmacy.

CUT TO:

33 INT. NATHAN'S BOOKSTORE - AFTERNOON 33

A mom and pop bookstore. Three aisles wide. MR. AND MRS. NATHAN, a couple in their early sixties, sit behind their counter and watches a black-and-white TV.

33 CONTINUED: 33

The PICTURE ON THE TELEVISION IS OF A DIFFERENT FIELD THAN WE SAW EARLIER. THREE ENORMOUS TRIANGLES SURROUND A CIRCLE IN A WHEAT FIELD.

Morgan steps up to the counter.

MORGAN
Extra-terrestrials?

MR. NATHAN
That's what they keep alluding to. It's just a bunch of crock. They're trying to sell sodas, plain and simple. I've been watching these reports since morning. I've seen twelve soda commercials so far. Twelve!

MORGAN
Do you have books on extra-terrestrials?

MR. NATHAN
Don't tell me you believe this horse manure?

Morgan shrugs. Mrs. Nathan pushes her husband aside.

MRS. NATHAN
As a matter of fact, I think we have one. Came by mistake in a shipment. Decided to keep it for the city people.

Mrs. Nathan points over to the far corner.

MRS.NATHAN
Last row. Third book from the left, honey.

CUT TO:

34 INT. PHARMACY - AFTERNOON 34

Graham waits at a white counter. A gum-chewing PHARMACY CLERK in her early twenties, who looks like she's in her teens, glances through back shelves of medicines as she listens to the radio.

RADIO HOST
(v.o.)
Why is no one saying the obvious? This is just a rash case of copycats.
(MORE)

(CONTINUED)

34 CONTINUED: 34

RADIO HOST (cont'd)
Someone, somewhere, does the first one. It's on TV, it's on the internet. In less than an hour a couple hundred people get the same brilliant idea and here we are... on the verge of mass hysteria.

PHARMACY CLERK
It was asthma medicine right,Father?

GRAHAM
For Morgan Hess. And it's not Father anymore.

The pharmacy clerk looks back at Graham and then reaches up and TURNS OFF THE RADIO. She quietly finds the prescription on the shelf and moves to the counter across from Graham.

She doesn't ring it up. She just stands there fiddling with the bag holding Morgan's medicine. Beat.

PHARMACY CLERK
Father, can I ask you a favor?

Graham exhales slowly. Beat. He nods "yes."

PHARMACY CLERK
I need to clear my conscience. Will you take my confession?

Beat. Graham talks very slowly.

GRAHAM
Tracey, I - am - not - a - Reverend - anymore. I haven't been for six months. You know this.

Beat. When TRACEY speaks her VOICE IS A BIT SHAKY.

TRACEY
All this stuff on TV....
(beat)
Joe Gills was in here talking about the end of the world... I'm just a little scared.
(beat)
Please. I need to clear my conscience.

Graham looks at the young girl's teary eyes.

CUT TO:

35 INT. ARMY RECRUITING OFFICE - AFTERNOON 35

Merrill stares up at a poster with a muscular guy in an Army uniform standing at attention on a beach.

We are in a narrow ARMY RECRUITING CENTER. Inside the small storefront space is a desk. A gentleman sporting a CREW CUT sits behind it.

A young man, Merrill's age, sits at a side card table filling out some forms.

CREW CUT GUY
I got it figured.

Merrill realizes the crew cut guy is talking to him.

MERRILL
You do?

CREW CUT GUY
I've had two separate folks tell me they think there are strangers around these parts the last couple nights. Can't tell what they look like, cause they're staying in the shadows - covert like. No one's got hurt mind you... And that's the give away.

MERRILL
(doesn't see)
I see.

CREW CUT GUY
It's called probing. It's a military procedure. You send a reconnaissance group, very small, to check out things. Not to engage, but to evaluate the situation. Evaluate the level of danger. Make sure things are all clear...

MERRILL
Clear for what?

The crew cut guy savors the beat of silence.

CREW CUT GUY
...For the rest of them.

It takes a second, but Merrill smiles. The crew cut guy smiles back. Merrill points at a poster.

35 CONTINUED: 35

MERRILL
You have a pamphlet or something I can read?

The crew cut guy reaches to a stack of brochures. Picks the top brochure and hands it to Merrill.

The crew cut guy begins to stare at Merrill closely.

CREW CUT GUY
Hey you didn't used to play baseball did you?

Merrill looks up from the brochure. Beat.

CREW CUT GUY
Shit. I know you. You're Merrill Hess. I was there that day you hit that five hundred and seven footer over the left field wall and set the record. That thing had a motor on it... It's still the record right?

Merrill nods, "yes."

MERRILL
(soft)
I got the bat at home... On the wall.

CREW CUT GUY
You got two minor league home run records don't you?

Beat.

MERRILL
Five. The five longest.

CREW CUT GUY
Boy, why aren't you in the pros making stacks of cash and getting handfuls of T and A?

YOUNG MAN
(o.s.)
Cause he has another record most people don't know about. He has the minor league strike out record.

Merrill turns to the young man, about his age, who sits at the folding table.

35 CONTINUED: (2) 35

MERRILL
Hello, Lionel.

LIONEL smirks.

LIONEL
Merrill is a class "A" screw up. He would just swing as hard as he could every time. It didn't matter what the coach said, didn't matter who was on base, he'd whip that bat through the air as hard as he could... Looked like a lumber jack chopping down a tree.
(beat)
Merrill here, struck out more times than any two players.

Beat.

CREW CUT GUY
You really hold the strike out record?

Beat. Merrill tucks the pamphlet in his jacket. Looks like he's not going to say anything. When he does, the words are soft and worn; they've been said a hundred times.

MERRILL
Felt wrong not to swing.

Beat. The crew cut guy shakes his head. Merrill turns and starts walking.

As he passes Lionel, Merrill makes a small, quick move in Lionel's direction, like he might hit him. Lionel flinches and covers his face.

Merrill walks out the door of the army recruiting office.

CUT TO:

36 INT. PHARMACY - AFTERNOON 36

PHARMACY CLERK
I cursed thirty-seven times last week... I said the f-word a couple times, but mostly "shits" and "bastards."
(beat)
Is "Douche bag" a curse?

Graham glances at the girl as she sits sideways to him at the counter.

(CONTINUED)

36 CONTINUED: 36

GRAHAM
I suppose it's in its usage.

PHARMACY CLERK
How about "John you're a douche bag for kissing Barbara?"

GRAHAM
That's a curse.

PHARMACY CLERK
Then it's not thirty-seven. It's seventy-one.

Graham's eyes widen.

PHARMACY CLERK
I stole six bottles of Ruby red nail polish from K-mart... I kicked my brother in the stomach and the head. I dunked his toothbrush in a dirty toilet and made him brush his teeth...

Graham looks around the empty store for help.

CUT TO:

37 INT. NATHAN'S BOOKSTORE - AFTERNOON 37

Bo sits at a tiny reading table and drinks a glass of water. There is another glass, half full, on her table. Mrs. Nathan watches as the little girl takes careful sips.

Beat. Bo looks up with a grimace.

BO
It's contaminated.

MRS NATHAN YELLS TO MR. NATHAN AT THE FRONT OF THE STORE.

MRS. NATHAN
Carl, there's something wrong with our water!

Morgan doesn't look up from the extra-terrestrial book.

MORGAN
Your water's fine. Bo has a thing about her drinking water. Had it her whole life. Like a tick people have. Except it's not a tick.

(CONTINUED)

37 CONTINUED: 37

MRS. NATHAN
(fascinated)
Is that right?

Bo shrugs. She places the glass she sipped on the table with the other glass.

Mrs. Nathan stares at the four-year-old.

MR. NATHAN
(o.s.)
Thirteen!

Everyone turns to the front of the store where Mr. Nathan points to the TV screen. A Coca-Cola commercial is on.

Beat. Mrs. Nathan turns back to find Morgan holding out the extra-terrestrial book to her.

MORGAN
I'll take it.

CUT TO:

38 EXT. STATION WAGON - AFTERNOON 38

Merrill, Morgan, and Bo are waiting in the parked car. Beat.

The driver's side opens and Graham sits in.

MERRILL
Pharmacy crowded?

GRAHAM
I don't want any one of you spending time with Tracey Abernathy alone. Is that understood?

Beat. Everyone nods, "yes."

Graham puts the key in the ignition and turns the car on. Merrill watches as Graham's hand goes to put the car in reverse - and then stops.

Graham is staring out the windshield. Merrill follows his stare to a thin, thirty-year-old man in a LEATHER JACKET coming out of a store. Merrill's face changes expression too. They both stare as the man passes in front of the car.

38 CONTINUED: 38

MORGAN
(soft)
Is that him?

MERRILL
(soft)
Yeah.

Everyone in the car watches the man in the leather jacket as he steps off the sidewalk towards his truck. It's here that he notices the stares. He glances up to see the faces watching him from the station wagon.

The leather-jacketed man keeps moving to his truck. He gets in, turns it on, and without looking over to the station wagon, backs out of the parking lot.

Beat. The Hess family sits quietly.

BO
Who is he?

Nobody says anything for the longest time.

MORGAN
He's the man who killed Mom.

Graham puts the station wagon in reverse and backs out into the street.

CUT TO:

39 EXT. HESS HOME - AFTERNOON 39

THE SKY IS A GOLDEN RED. The crops sway hypnotically in a gentle breeze.

The Hess station wagon pulls into their driveway. It rolls to a stop. The engine goes off. No one gets out.

CUT TO:

40 INT. STATION WAGON - AFTERNOON 40

All four sit quietly, not getting out.

Merrill looks at Graham. Both the children watch their father.

MERRILL(SOFT)
Are you okay?

Beat.

(CONTINUED)

40 CONTINUED: 40

MERRILL
Graham.

Graham looks over. He nods. Graham reaches for the door handle.

A MUFFLED SPIKE OF NOISE IS HEARD FROM THE BACK SEAT.

Graham and Merrill turn and see Morgan pull something out of his jacket. He holds it in his lap.

MERRILL
What is it?

GRAHAM
Bo's baby monitor.

MORGAN
I found it in the basement. I'm going to use it as a walkie-talkie.

THE MONITOR SPIKES WITH A SUDDEN CRACKLE. THEY ALL LISTEN TO THE ODD NOISES COMING FROM IT.

MORGAN
I thought it wasn't working.

Morgan holds it to his ear. Beat.

MORGAN
What if it's catching a signal from them?

He points upward.

GRAHAM
It's not.

MORGAN
But it wasn't working.

MERRILL
This crop stuff is about a bunch of nerds who have never had a girlfriend in their lives. They're like thirty and they work up little codes together and they analyze Greek mythology and make up secret societies where other guys who have never had a girlfriend before can join in - and they do stupid crap like this to feel special. It's a scam.
(MORE)

40 CONTINUED: (2) 40

MERRILL (cont'd)
The nerds did it twenty-five years ago. New nerds are doing it again.

THE MONITOR SPIKES WITH A SUDDEN CRACKLE. MORGAN PULLS IT AWAY FROM HIS EAR.

GRAHAM
It's only static, Morgan. Turn it up and see.

Morgan turns a knob on the side.

THE VOLUME SUDDENLY JUMPS UP ON THE MONITOR. WE HEAR BEEPS IN THE STATIC. THE RED LIGHTS ON THE FRONT OF THE BABY MONITOR LIGHT UP WITH EACH BEEP.

MORGAN
It's a code.

BO
Why can't they get girlfriends?

MERRILL
Cause they don't know how to talk to girls, honey. It's like a disease.

GRAHAM
Let me see that, please.

MORGAN
(edgy)
Don't turn it off.

Morgan hands it over.

MORGAN
(lower voice)
You better not turn it off.

GRAHAM
That's enough.

Graham gives Morgan a hard stare before looking down at the monitor.

THE BEEPS COME AND GO AS THEY GET COVERED BY THE STATIC.

MERRILL
It's noise.

GRAHAM
It's broken, Morgan. It'll just keep doing this.
(MORE)

(CONTINUED)

40 CONTINUED: (3) 40

GRAHAM (cont'd)
(beat)
Let's try new batteries.

MORGAN
We might lose the signal.

MERRILL
This is exactly what the nerds want.

Beat.

GRAHAM
We can't just sit in the car in our own driveway like this.

MERRILL
We'll look like mental patients.

Beat. Nobody gets out of the station wagon.

GRAHAM
I'm getting out now.

MORGAN
Don't do it.

Graham pulls the handle. His door opens. He waits before getting out. The other three station wagon doors open right after.

CUT TO:

41 EXT. OUTSIDE CAR - LATE AFTERNOON 41

Graham stands and closes his driver side door.

THE MONITOR CHANGES SOUNDS. THE BEEPING DISAPPEARS. THE STATIC BECOMES LOUDER BECOMING A MOVING, SWIRLING SOUND TEXTURE.

MORGAN
Nobody move!

Everyone becomes frozen, standing next to the station wagon. Three of the doors are open.

IN THE TEXTURE OF SOUND, JUST FOR A MOMENT WE HEAR SOMETHING THAT SOUNDS LIKE...

MORGAN
Voices. Did you hear that?

Everyone stares at the baby monitor in Graham's hand.

41 CONTINUED: 41

MORGAN
Not English, though. You heard the voices right Uncle Merrill?

BO
I heard them Morgan.

Graham doesn't move his arm. He keeps it out in the air where he had it as he closed his door. Graham looks to Merrill over the roof of the station wagon.

GRAHAM
It's probably picking up another baby monitor.

MERRILL
That's right.

THE SWIRLING TEXTURE SOUND FLOATS THROUGH THE AIR ABOVE THE STATION WAGON.

MERRILL
Let me see it.

Beat. Graham moves. He hands the monitor over the roof. Merrill reaches for it.

THE SWIRLING, MOVING TEXTURE BECOMES LOUD AND FILLED WITH UNINTELLIGABLE NOISES.

MORGAN
Stop!

Graham and Merrill freeze - both touching the monitor over the roof of the station wagon.

WE HEAR SOMETHING THAT SOUNDS LIKE A VOICE EMERGE AND THEN QUICKLY FADE AWAY.

MORGAN
It doesn't sound like words.

Merrill concentrates on THE SWIRLING MOVING TEXTURE COMING FROM THE BABY MONITOR.

Graham looks around at his rapt family.

GRAHAM
See this is why we're not watching TV. People get obsessed.
(beat)
I'm letting go now.

41 CONTINUED: (2) 41

BO
No, Dad!

MORGAN
Don't do it!

MERRILL
You'll lose the signal!

Graham looks at Merrill, who's now one of them. Beat.

Morgan is the first one to move.

MORGAN
Don't let go.

He moves from the back passenger door to the back bumper where he begins to climb onto the station wagon.

GRAHAM
Morgan get down now.

MORGAN
It gets clearer, the higher you hold it.

Morgan crawls on the roof and takes the monitor ever-so gently out of Graham and Merrill's outstretched hands.

GRAHAM
Morgan, I said get down.

MERRILL
I got him.

Merrill climbs up over the side and joins Morgan on the roof. Merrill keeps a hand on his nephew. Morgan raises the monitor above his head.

THE RED LIGHTS ON THE BABY MONITOR ALL TURN ON.

THE SWIRLING TEXTURE COMING FROM THE MONITOR BECOMES SOMETHING MORE MECHANICAL,LIKE THE HUM OF LARGE EQUIPMENT IN THE DISTANCE.

THE VOICE LIKE SOUNDS ARE UNDER A CRACKLE BUT ARE CLEARER AND LOUDER.

Bo runs to the front bumper and climbs onto the hood.

GRAHAM
Hold on.

(CONTINUED)

41 CONTINUED: (3) 41

Graham cuts her off by taking a seat on the hood. He takes hold of Bo. All four are on the car now.

Morgan stands up on the roof of the station wagon. Merrill holds him by the waist.

Bo tries to get up onto the roof by climbing over Graham and the windshield. Graham holds her with both hands.

GRAHAM
I don't want you on the roof, Bo.

MERRILL
I got her.

Merrill reaches out his free hand. Bo reaches out to him. THE SOUND FROM MONITOR SUDDENLY CHANGES.

MORGAN
Stop!

Everyone STOPS exactly where they are. Graham holds Bo over his head. Bo reaches out to Merrill. Merrill sits on the roof with one arm out. Morgan stands with the baby monitor raised high in the air. The Hess family remains very still on the hood of their station wagon as they listen.

THE CRACKLING IS GONE. THE VOICE-LIKE SOUNDS ARE CLEAR AND UPFRONT. THERE ARE TWO DISTINCT TONES IN THE MIX.

MORGAN
(soft)
There's two of them talking.

THE VOICE-LIKE SOUNDS ARE NOT WORDS BUT MORE LIKE GRUNTS AND GURGLING LIKE SOMEONE DROWNING. THE SOUNDS ARE BEING CREATED BY IN-HALES, NOT EXHALES. A SEQUENCE OF THESE SOUNDS IN ONE TONE IS FOLLOWED BY SILENCE AND THEN THE SECOND TONE BEGINS ANOTHER SEQUENCE LIKE A CONVERSATION.

Graham struggles to hold Bo up. Bo struggles to keep her arms out. Merrill struggles not to turn his face to the incredible SOUNDS ABOVE HIS HEAD.

THE TONES ESCALATE IN VOLUME.

Morgan's eyes widen as THE SEQUENCE OF SOUNDS BECOMES SHORTER AND FASTER. THE TONES BECOME HARDER, ANGRIER. THE SILENCES ALMOST GONE.

THE VOICE-LIKE TONES REACH A LOUD FEVERISH PACE, ALMOST VIOLENT AND THEN WE HEAR A CLICK AND THEY'RE GONE.

41 CONTINUED: (4) 41

Beat. Everyone looks up at the baby monitor. The red lights are off. ONLY THE BLAND HUM OF NORMAL STATIC COMES FROM IT'S SPEAKER.

Beat.

MORGAN
(soft)
They hung up.

Graham brings Bo down into his lap. Morgan takes a seat next to Merrill on the roof. The Hess family sits like mental patients on the top of their station wagon.

CUT TO:

42 EXT. BACKYARD - EVENING 42

WE ARE AT THE EDGE OF THE CROPS LOOKING BACK AT THE HOUSE. The LIGHTS are on in the kitchen. We see Graham, Merrill,and the children doing dishes after dinner.

The DOG IS BARKING FURIOUSLY.

OUR VIEW TURNS TO LOOK AT THE BARN THROUGH THE CROPS. Isabelle, the remaining German Shepherd is tied to a post outside the barn. The dog whips back and forth frantically. She keeps looking in our direction.

WE HEAR A SCREEN DOOR OPEN. WE TURN TO LOOK BACK AT THE HOUSE. Graham steps out the back screen door with a bowl of dog food and a bowl of water.

We watch him as he walks towards the frantic dog. When he gets close, Graham slows. He approaches the dog carefully. He places the two bowls close,but not too close. The dog has no interest in them. She keeps barking and glaring in our direction.

Graham watches her for a few moments, and THEN TURNS AND LOOKS DIRECTLY AT US FROM ACROSS THE YARD.

WE PULL BACK INTO THE DARKNESS OF THE CROPS.

CUT TO:

43 EXT. BARN - EVENING 43

Graham stands frozen looking across his yard. He turns just in time. ISABELLE LUNGES AT HIM.

Graham takes a step back.

(CONTINUED)

43 CONTINUED: 43

THE CHAIN SNAPS TAUGHT.

ISABELLE BITES INTO THE AIR WHERE HE WAS STANDING.

She BARKS FURIOUSLY AT HIM and then begins to turn in desperate circles.

She growls at the darkness in all directions.

Graham looks from her, back across the yard. Beat. He stares into the darkness of the crops.

GRAHAM
Isabelle, you're going to feel very silly when this turns out to be - all just make believe.

Beat. Graham starts to move.

He reaches the barbecue area. There's a flashlight on the picnic table. Graham TURNS THE FLASHLIGHT ON. A NARROW BEAM FALLS ON THE GRASS FIVE FEET AHEAD OF HIM.

Graham starts towards the crops.

THE BEAM OF LIGHT FALLS ON THE WALL OF CORN CROPS LINING THE BACK YARD. Graham steps right up to them. He hesitates and then steps into the field of

CORN CROPS.

We can't see two feet in any direction. Six foot stalks of corn line Graham on all sides. THE FLASHLIGHT THROWS A WAVERING BEAM ON THE CROPS AHEAD OF HIM.

Beat.

THE BEAM OF HIS FLASHLIGHT FINDS A NARROW PATH. Graham starts following it. His shoulders brush crops on either side.

SOMETHING MOVES UP AHEAD.

Graham stops. HE SHINES HIS LIGHT DOWN THE PATH. Nothing but crops disappearing into darkness.

THERE'S MOVEMENT RIGHT NEXT TO HIM. Graham spins and aims the FLASHLIGHT AT THE CROPS TO HIS RIGHT. THE LIGHT ONLY PENETRATES A FEW FEET INTO THE CROPS.

GRAHAM
(yelling)
You're wasting your time here!
(MORE)

(CONTINUED)

43 CONTINUED: (2) 43

GRAHAM (cont'd)
I'm not going to report this or anything you do to my crops, to the news or TV or anybody! You're not going to get famous!

Beat. There is no response. GRAHAM CAN HEAR HIS OWN BREATHING... IT SOUNDS HEAVY, ECHOISH... LIKE THERE'S TWO OF HIM.

Beat. Graham holds his breath. THE SOUND OF SOMEONE ELSE BREATHING CONTINUES BEHIND HIM.

Graham turns and drops the FLASHLIGHT at the same time. THE BEAM OF LIGHT TURNS OFF WHEN THE FLASHLIGHT HITS THE GROUND.

GRAHAM IS IN DARKNESS NOW. HE LOOKS IN THE DIRECTION OF THE BREATHING, BUT CAN'T SEE ANYTHING. HIS OWN BREATHING IS FAST AND LOUD NOW.

Graham kneels down and gropes in the darkness. His hands search over ground in all directions. They finally touch the flashlight. Graham quickly fumbles with it to find the "on" button. He does.

A BEAM OF LIGHT SHOOTS ACROSS THE GROUND. SOMETHING POWDERY WHITE STANDS FIVE FEET AWAY.

It instantly moves into the darkness. Graham tries to get up. He stumbles backwards into the crops. He's tangled in crops as he struggles to rise. He gets up and starts running.

Leaves and stalks slap him from all directions. He panics. He doesn't know where he is. THERE IS SOMETHING COMING BEHIND HIM.

Graham makes a sudden right turn. He puts his hands in front of him to protect his face and eyes. He's running as fast as he can. HE HEARS STALKS OF CORN BREAKING BEHIND HIM.

Another sudden turn, this time left. Graham emerges into his

BACKYARD.

Graham keeps running across the yard. ISABELLE BARKS FRANTICALLY.

When Graham reaches the porch stairs, he stops and turns.

There is no one behind him. The wall of crops fifty feet away sway in the gentle night breeze.

(CONTINUED)

43 CONTINUED: (3) 43

Graham gains control of his breathing. He turns and walks to the screen door, slowing his breathing down with each step.

CUT TO:

44 INT. KITCHEN - EVENING 44

Graham steps into the kitchen. His hair is messed. His shirt has a few leaves from corn stalks stuck to it. He locks the back door.

The children don't notice his presence. They're splashing each other at the sink as they clean the dinner dishes.

Graham looks through the kitchen doorway to the family room. He sees Merrill there.

Merrill sits in a chair and reads the Army pamphlet.

Graham takes two steps to the kitchen table and slowly takes a seat. His breathing is a slow controlled pant. He runs one shaky hand through his hair as he gathers himself and thinks. His kind eyes stare down at the ground as he slows his mind. Beat.

Merrill is the first to notice him. He gets up from his chair, and moves into the kitchen. As he passes the children at the sink, he turns off the faucet.

The children stop playing and look up to Merrill. They follow his stare to the kitchen table. All three stare at Graham.

Beat. Graham looks up at them.

GRAHAM
(soft)
Okay.
(beat)
Let's turn on the TV.

CUT TO:

45 INT. FAMILY ROOM - EVENING 45

THE TV GOES ON WITH A CLICK. THE SCREEN BLOWS WHITE AND THEN IMMEDIATELY DARKENS. OUTLINES AND SHAPES EMERGE.

THE SOUND POPS ON.

45 CONTINUED: 45

TV REPORTER
(v.o.)
-first appeared fifty-two minutes ago.

THE SCREEN FILLS WITH CRISP BLACKS. WE ARE WATCHING VIDEO OF A NIGHT SKY OVER A DENSE CITY. IT IS BEING SHOT FROM A BUILDING ROOFTOP. THE THOUSAND LIGHTS OF THE CITY BELOW FILL THE BOTTOM OF THE SHAKING IMAGE.

ANOTHER SET OF LIGHTS DOT THE SKY ABOVE THE CITY. THEY ARE ARRANGED IN TWO "V"'S SIDE BY SIDE.

Bo puts her finger to the screen and counts the hovering lights.

BO
Fourteen.

Morgan, Merrill,and Graham stand silently before the television set.

TV REPORTER
(v.o.)
Mexico City officials, as well as U.S. officials, have confirmed that these are not aircraft from either government's air force. The first sighting was made by an Air Mexico 747 en route from Mazatlan to New York as the unidentified crafts entered Mexico City air space. They were not detected by radar by either country.

Beat.

MERRILL
The crazies were right.

Beat. Everyone just watches the fourteen lights hovering on the screen.

MORGAN
We have to tape this...

Morgan reaches into the pile of video tapes under the television stand. He grabs one with a sticker of a flower on the jacket.

Bo snatches the video as Morgan tries to put it into the VCR.

BO
My ballet recital.

(CONTINUED)

45 CONTINUED: (2) 45

Morgan stares at his sister.

MORGAN
(gravely serious)
Listen,Bo. This is very important. Everything people have written about in science books is going to change. The history of the world's future is on the TV right now. We need to record this so you can show your children this tape and say you were there...
(beat)
For your children,Bo.

BO
My ballet recital.

MORGAN
Dad!

Graham doesn't take his eyes off the screen.

GRAHAM
(preoccupied)
Find another tape.

Graham and Merrill sit down at the same time on the sofa. They both have the same dazed, slow movements.

Morgan rummages through the pile of videos frantically. He finds one and reaches for the VCR

MORGAN
Uncle Merrill, I'm using your tape.

Morgan slams the tape marked "Bay Watch" into the VCR and presses record. He's breathing heavy now. Wheezing actually.

Morgan moves to the sofa and takes a seat in between his father and his uncle. Bo walks over and squeezes in also. The four of them stare at the television.

TV REPORTER
...You're seeing a live feed from our affiliate down here in Mexico City. The time here is 7:17pm. This image has not been adjusted or enhanced in any way. What you're seeing is real.
(beat)
It's unbelievable...
(beat)
(MORE)

(CONTINUED)

45 CONTINUED: (3) 45

TV REPORTER (cont'd)
Everything they wrote in science books is about to change.

Beat.

MORGAN
(soft)
Told you.

Morgan brings the asthma spray to his mouth and inhales.

DISSOLVE TO:

46 INT. FAMILY ROOM - MIDNIGHT 46

The family room lights are off now. The TV is still on. The SOUND IS MUTED. There are a couple glasses of Bo's water on the television now.

The fourteen lights are still hovering on the screen. Morgan is asleep on Graham's lap. Bo is asleep on Merrill's shoulder.

MERRILL
(whispers)
Some people are probably thinking this is the end of the world.

Graham turns his sleepy eyes away from the screen to Merrill.

GRAHAM
(whispers)
That's true.

Merrill looks his brother in the eyes. Beat.

MERRILL
(whispers)
Do you think it could be?

GRAHAM
(whispers)
Yes.

MERRILL
(whispers)
How can you say that?

GRAHAM
(whispers)
That wasn't the answer you wanted?

46 CONTINUED: 46

MERRILL
(whispers)
Can you at least pretend to be like you used to be? Give me some comfort?

Beat. Graham thinks it over.

GRAHAM
(whispers)
...People break down into two groups. When they experience something lucky, the first group sees it as more than luck, more than a coincidence. They see it as a sign. Evidence that there is someone, up there, watching out for them. The second group sees it just as pure luck, a happy turn of chance.
(beat)
Sure, the people in the second group are looking at those fourteen lights in a very suspicious way. For them, this situation is a fifty-fifty. It could be bad, it could be good. But deep down they feel, whatever happens they're on their own. And that fills them with fear. Yes there are those people...
(beat)
But there are a whole lot of people in the first group. Those people are looking at those fourteen lights as a miracle. Deep down they feel whatever is going to happen, they'll be someone there helping them. That fills them with hope.
(beat)
What you have to ask yourself is, what type of person are you? Are you the type who sees signs? Sees miracles? Or do you believe people just get lucky.
(beat)
Think of the question this way... Is it possible, there are no coincidences?

Beat. Merrill is deep in thought.

MERRILL
I was at this party once. I'm on a couch with Randa McKinney. She was just sitting there, looking beautiful and staring at me.
(MORE)

(CONTINUED)

46 CONTINUED: (2) 46

MERRILL (cont'd)
I go to lean in and kiss her and I realize I have gum in my mouth. So I turn and take out the gum. I stuff it in a paper cup next to the sofa and turn around. Randa McKinney throws up all over herself.
(beat)
I knew the second it happened. It was a miracle. I could have been kissing her when she threw up. That would have scarred me for life. I may never have recovered.

Merrill looks at the TV screen. Beat.

MERRILL
I'm a miracle man. Those lights are a miracle.

Graham smiles.

GRAHAM
(whispers)
There you go.

Beat.

MERRILL
(whispers)
So which type are you?

Beat.

GRAHAM
(whispers)
Do you feel comforted?

MERRILL
(whispers)
Yes.

GRAHAM
(whispers)
What does it matter then?

The two of them turn back to the silent screen of the television. It's a long beat before Graham speaks.

GRAHAM
(whispers)
I never told you what Colleen's last words were before they let her die.

Beat. Merrill turns and stares quietly at his brother.

(CONTINUED)

46 CONTINUED: (3) 46

GRAHAM
(whispers)
She said "see" and then her eyes glazed a bit and she said... "Tell Merrill to swing away."

Merrill's mouth opens a bit. Graham turns and chuckles at his expression.

GRAHAM
(whispers)
Do you know why she said that?

Merrill nods, "No."

GRAHAM
(whispers)
Because the nerve endings in her brain were firing as she died, and some random memory of us at one of your baseball games popped into her head.
(beat)
There is no one watching out for us Merrill. We're all on our own.

Graham turns back to the television. Beat.

THE LIGHT OF THE TELEVISION FLICKERS ON THE FACES OF THE TWO BROTHERS AS THEY SIT WATCHING IN SILENCE.

FADE TO BLACK:

THE BLACK FADES TO WHITE.

46A INT. HALLWAY - DAY 46A

THE WHITE DISSOLVES INTO THE UPSTAIRS HALLWAY OF THE HESS HOME.

WE HEAR A WOMAN HUMMING.

WE MOVE DOWN THE NARROW HALLWAY TOWARDS THE HUMMING. There is a single door at the end of the hallway. The door is open.

There is a woman in a sewing room. She sits in a chair facing a window.

We can only see a tiny part of her face, but we can tell she is beautiful.

There is a bassinet with a baby girl sleeping in it. There is a five-year-old boy asleep in her arms.

(CONTINUED)

46A CONTINUED: 46A

We watch as COLLEEN HESS hums to her children.

THE SCENE IS OVERCOME BY WHITE.

CUT TO:

47 INT. FAMILY ROOM - DAY 47

Graham's eyes open. DAYLIGHT FILLS the family room. He is alone on the couch. Beat.

He looks to the television. It's not there.

Graham moves to his feet and looks around the room. An extension cord runs from the family room, across the hall and under the hall closet door.

Graham moves into the front hall and stands before the door. WE HEAR MUFFLED TELEVISION VOICES INSIDE. Graham opens the

CLOSET.

Merrill looks up. He's seated on a kitchen chair with the television on a roll-away stand crammed in with him.

MERRILL
For the kids protection. All they were doing was watching TV from five a.m. I felt like they were getting obsessed like you said. They should be playing furry, furry rabbit or tea party or something, right?

GRAHAM
What's furry, furry rabbit?

MERRILL
(points)
That's a game isn't it?
(beat)
Anyway... They closed the schools.
(points at the TV)
There's been some interesting developments.

GRAHAM
What time is it?

MERRILL
Eleven a.m. They're gone.

(CONTINUED)

47 CONTINUED: 47

Beat. Graham looks at the TV screen. There's a daylight shot of Mexico City. The skies are empty above it.

MERRILL
But they're not really gone. We just can't see them.
(beat)
Early this morning, a bird flew right into the area where the lights were hovering last night.

Merrill puts a finger in the sky on the screen.

MERRILL
It stopped dead in the air and fell straight down.

Merrill's finger trails to the bottom of the screen.

MERRILL
They caught it on tape and they've been playing it all morning. The footage looks like the bird flew into a wall in the sky... They found the bird. His head was crushed in.
(beat)
They think they have some invisible shield thing going, like an optical illusion.

GRAHAM
The bird could have had a heart attack and crushed his head when he fell.

MERRILL
Already thought of. Two other birds did the same thing an hour later. Not as dramatic. They lived. But you could see they hit something.

Graham looks at the empty sky on the screen with different eyes.

MERRILL
They're still there hovering. Some people think there's more of them now. All over the place. Over us even...
(beat)
And there's a theory about the crop circles. They think it could be some kind of landmark, visual mapping system - so they can navigate. Coordinate.
(MORE)

(CONTINUED)

47 CONTINUED: (2) 47

MERRILL (cont'd)
(beat)
Makes sense,doesn't it?

CUT TO:

48 INT. MASTER BEDROOM - DAY 48

We are inside Graham's bedroom facing his bathroom door, which is closed. The same sun-faded outline of where a large cross used to hang, is stained on the wall next to the door.

Graham opens the bathroom door and steps out with wet hair. He towels it dry as he moves to his bedroom window.

WE LOOK OUT THE SAME WINDOW WE LOOKED OUT AT THE VERY BEGINNING.

The backyard is large and green with a wooden jungle gym. A single tree throws shade onto a picnic table. The back of the yard is lined by corn crops. Golden and brown. Six feet high.

The crops go on well beyond our view. Graham stares at them quietly. Watching.

Beat. THE SOUND OF WHISPERING DRAWS HIS ATTENTION FROM THE WINDOW.

He listens closely. HIS CHILDREN ARE WHISPERING IN THE NEXT ROOM.

CUT TO:

49 INT. CHILDREN'S ROOM - DAY 49

Graham walks into the hall and looks in their room.

Morgan and Bo are seated on the edge of their bed. They have TIN FOIL wrapped around their heads like a helmet. Graham stares at his children.

MORGAN
So the aliens can't read our minds.

GRAHAM
Oh.

MORGAN
They tell you everything in this book.

Morgan holds up the book he bought from Nathan's bookstore.

(CONTINUED)

49 CONTINUED: 49

Graham enters the room. The children make space for him on the bed. He takes a seat between them. Morgan puts the book on his father's lap.

MORGAN
It says they're probably very small - Like my height - because, as their brains developed, there was no use for physical development. It says they're probably vegetarians, because they would have realized the benefits of such a diet.

GRAHAM
Who wrote this book?

Graham looks on the back cover for a picture. There's none there.

MORGAN
Scientists who have been persecuted for their beliefs.

GRAHAM
That means they're unemployed.

Morgan closes the book.

MORGAN
If you're going to make fun of it, then forget it.

Bo points at the book.

BO
This is serious.

Graham looks at his two children with foil on their heads.

GRAHAM
I don't know what got into me.

Beat. Graham waits. Morgan stares at him. He puts the book on his father's lap.

MORGAN
There are pictures.

Beat. Morgan opens the tome.

49 CONTINUED: (2) 49

MORGAN
Dr. Bimboo, one of the authors of the book-

GRAHAM
Bimboo?

MORGAN
Dad.

GRAHAM
I just asked his name.

MORGAN
You had a tone.

Beat. Graham acknowledges with a nod that he did have a tone.

MORGAN
He says there are two reasons why Extra-terrestrials would visit us.

Morgan turns the page.

MORGAN
To make contact in the spirit of exploration and furthering the knowledge of the universe.

Graham looks at an illustration of a small, bulbous-headed figure shaking hands with a bearded human.

MORGAN
Or the other reason... They're hostile. They've used up the resources of their planet and are looking to harvest our planet next.

Morgan turns the page. There is a picture of a house. A space ship is hovering over the home shooting laser beams at it. Beat.

GRAHAM
Looks a little like our house, doesn't it?

Morgan and Bo lean in closer to look at the picture. Beat.

BO
The same windows.

49 CONTINUED: (3) 49

MORGAN
(soft)
That's weird.

The three of them study the picture of the house. It's on fire. Their eyes move to the front yard. There are three bodies lying dead on the front lawn. Two are children.

THE PHONE RINGS.

The children SCREAM and cling to their father. THEIR SCREAMS DIE DOWN. The PHONE RINGS again. Graham gets up. He closes the book.

GRAHAM
That's enough from Dr. Bimboo for now. Everybody in this house needs to calm down and eat some fruit or something.

Graham steps out into the hallway.

CUT TO:

49A INT. UPSTAIRS LANDING - DAY 49A

He tucks the book under his arm and picks up the phone.

PHONE VOICE
Father-

THROUGH THE PHONE WE HEAR SUDDEN SCUFFLING, A CHAIR SQUEAL AGAINST THE FLOOR and then the phone disconnects.

GRAHAM
Hello?

NOTHING BUT DEAD AIR. Graham looks at the receiver and then slowly hangs it up.

Graham looks down the narrow hallway to the door at the end. This time is it closed. This time there is no humming.

Graham moves towards it.

CUT TO:

49B INT. SEWING ROOM - DAY 49B

Graham opens the door to Colleen's sewing room. There are boxes of her things piled in the corners.

49B CONTINUED: 49B

There is a violet sun dress hanging on a headless dress form.

Graham walks through the room to a small window.

The window looks down the driveway and out onto the road. Graham stares into the distance. About a half-mile away we see the TIP OF A HOUSE. Graham gazes at it for a beat. We see in his eyes, he's making some decision.

CUT TO:

50 INT. FRONT HALL - DAY 50

Graham comes down the stairs with his overcoat on. He moves to the closet door and knocks on it before opening it.

Merrill looks up from the television.

GRAHAM
I'm going out for a few minutes. No one leaves this house. No one.

Merrill nods.

MERRILL
Where are you going?

GRAHAM
Ray Reddy's house.

Graham starts down the hall. Merrill steps out of the closet for the first time. He looks down the hall shocked.

MERRILL
Why?

Graham unlocks the front door.

GRAHAM
I think he just called here.

CUT TO:

51 INT. CHILDREN'S BEDROOM - DAY 51

BLUE SKY - OUR VIEW MOVES OVER CLOUDS. WE ARE LOOKING THROUGH SOME KIND OF LENS.

51 CONTINUED: 51

BO
(v.o.)
You don't think something bad will happen do you, Morgan?

Morgan pulls his eye away from the telescope that is set up on the window seat in his room.

MORGAN
Why, you got one of your feelings again?

Bo nods, "Yes."

MORGAN
Is it bad?

Bo nods, "Yes" slowly.

MORGAN
I won't let anything bad happen to you.

Bo hugs Morgan tight.

BO
(soft)
I don't want you to die.

MORGAN
Who said I was going to die?

Bo keeps hugging Morgan.

MORGAN
Who said I was going to die?

Beat. Morgan peels Bo's arms off of him.

MORGAN
Come on, Bo. I need to keep a look out.

Bo lets go. Morgan puts his eye to the eyepiece of the telescope.

CUT TO:

52 EXT. REDDY HOUSE - DAY 52

A mailbox reads "R. Reddy"

(CONTINUED)

52 CONTINUED: 52

A small sign hanging under the mailbox reads "DVM Veterinarian"

There is a gray-and-white house at the end of the quarter mile driveway. We saw the roof of this house from the Hess hallway window.

Graham stands at the front door and RINGS THE DOORBELL AGAIN.

Beat. Graham tries to look inside. Curtains block his view.

Graham walks around the porch. Turns the corner of the house. He looks in a side window.

THE VIEW THROUGH THE WINDOW IS OF A FAMILY ROOM THAT HAS BEEN TURNED INTO A WAITING ROOM AREA. THERE ARE POSTERS OF DOGS AND BIRDS ON THE WALLS.

A COUPLE WAITING ROOM CHAIRS ARE LYING ON THEIR SIDE.

Graham stands straight up. He looks around nervously. He takes two steps back towards the front of the house and the safety of his station wagon before he notices the GREEN TRUCK parked to the side of the house.

There is someone sitting in it.

CUT TO:

53 EXT. REDDY DRIVEWAY - DAY 53

The passenger side window of the truck is open. Graham steps up to it and looks inside. The thin thirty-year-old man with the leather jacket, we saw in town, sits behind the wheel. He stares out the windshield. He is covered in sweat.

GRAHAM
Hello, Ray.

RAY REDDY doesn't look over. Doesn't react. Keeps staring.

Ray clutches the steering wheel tightly, turning his knuckles a yellow white.

Graham glances to the backseat of the truck. There are two large bags overflowing with clothes.

Graham's eyes gently move back to Ray and drift down to the TWO BLOOD-STAINED AREAS ON HIS SHIRT. Beat.

(CONTINUED)

53 CONTINUED: 53

GRAHAM
What happened, Ray?

Beat. Ray doesn't look over when he speaks.

RAY
I wrote your number down to call you. It's been sitting next to the phone for six months.

Beat.

RAY
When I knew it was inside the house, I couldn't think of any other number to call. I panicked.
(beat)
Thank you for coming, Father.

GRAHAM
(soft)
You're welcome, Ray.

Tears start falling down Ray's face.

RAY
I worked so long that night. I've never fallen asleep driving before. And never since.

GRAHAM
-Ray don't.

RAY
Most of the ride home, there wasn't a car in sight in either direction. If I'd have fallen asleep then, I would have ended up in a ditch with a headache. It had to happen at that right moment. That certain ten-fifteen seconds when I passed her walking. It was like it was meant to be.

Ray finally turns. His red face quivers as he talks.

RAY
I guess if this is the end of the world, I'm screwed right? People who kill Reverends' wives aren't exactly ushered to the front of the line in heaven.

Ray starts the car.

53 CONTINUED: (2) 53

GRAHAM
Where you going, Ray?

RAY
To the lake. The way I see it, all the places marked in the crops and such - none of them are really near water. I don't think they like water.
(beat)
Can't be any worse than here.

Beat.

GRAHAM
Ray, did you see something?

RAY
I know what I've done to you. I've made you question your faith.

Ray looks at Graham.

RAY
I'm truly sorry for what I've done to you and yours.

The two men stare at each other for a beat. Ray looks away. He puts the car in drive.

RAY
And don't open my pantry, Father. I found one of them in there. I locked him in.

Graham steps away as the truck moves forward and pulls down the driveway.

CUT TO:

54 INT. CLOSET - DAY 54

Merrill's head is leaned against a bunch of winter coats. His eyes are closed.

TV ANCHOR
... The startling footage we're about to show you was photographed by a forty-two-year-old Romero Valadares.

Merrill's eyes open.

54 CONTINUED: 54

TV ANCHOR
This video was taken yesterday afternoon at his son's seventh birthday, in the city of Passo Fundo, Brazil. It was sent to the local news bureau there and satellited to us a few minutes ago. All initial opinions are; this is genuine.

THE TELEVISION ANCHOR APPEARS FLUSTERED.

TV ANCHOR
What you are about to see, may disturb you.

Merrill sits up in his chair.

THE PICTURE OF THE ANCHORMAN IS REPLACED BY A HANDHELD VIDEO IMAGE ON THE TV SCREEN. THE IMAGE IS OF A FAMILY ROOM WHERE A BUNCH OF CHILDREN IN DRESS CLOTHES CROWD AROUND A SLIDING GLASS WINDOW.

THE CHILDREN ARE SPEAKING PORTUGUESE EXCITEDLY. THEY LOOK AT THE CAMERA AND POINT TO THE OUTSIDE THROUGH THE GLASS DOORS.

THE HANDHELD IMAGE MOVES OVER THEIR SHOULDERS TO LOOK OUT THROUGH THE GLASS INTO A CRAMPED BACKYARD. THERE IS A RECTANGULAR TABLE WITH PARTY DECORATIONS AND AN UNTOUCHED BIRTHDAY CAKE ON IT. COLORFUL BALLOONS FLOAT AROUND THE BACKYARD. THERE IS NO ONE OUTSIDE.

THE IMAGE PANS AROUND THE DENSE FOLIAGE THAT FORMS A WALL AROUND THE YARD. THE IMAGE ZOOMS AND SEARCHES IN THE DARKNESS OF THE BRANCHES.

The chair in the closet CREAKS as Merrill leans forward a little towards the television screen.

WE HEAR A BURST OF PORTUGUESE. THE IMAGE PANS AWAY FROM THE GLASS DOORS BACK INTO THE HOME. WE LOOK DOWN A NARROW HALL TO THE KITCHEN. A BOY WITH A BIRTHDAY HAT IS SEATED ON THE KITCHEN COUNTER, POINTING FRANTICALLY OUT THE KITCHEN WINDOW. HE YELLS IN PORTUGUESE.

THE CROWD OF CHILDREN AROUND THE GLASS DOORS START RUSHING INTO THE KITCHEN. THEY ARE JOINED BY A FEW ADULTS. THE IMAGE FOLLOWS THEM IN.

THE KITCHEN WINDOW IS BLOCKED BY HEADS WHEN WE FIRST ARRIVE.

54 CONTINUED: (2) 54

MERRILL
Move children! Vamonos!

THE IMAGE FINDS AN OPENING OVER THE SHOULDER OF THE BOY WITH THE BIRTHDAY HAT AND ANOTHER CHILD.

WE ARE NOW LOOKING OUT THE KITCHEN WINDOW. WE SEE A NARROW ALLEY ONLY A FEW FEET WIDE CREATED BY A STONE WALL AND A SMALL GARAGE BUILDING. ON THE OTHER SIDE OF THE WALL IS DENSE FOLLIAGE. THE WALL ENDS A FEW FEET AFTER THE GARAGE BUILDING.

WE HEAR A CHILD'S VOICE VERY CLOSE TO US SPEAKING IN PORTUGUESE. THE CAMERA PANS JUST A LITTLE AS THE FACE OF THE LITTLE BIRTHDAY BOY FILLS THE SCREEN. HE TALKS EXCITEDLY DIRECTLY AT US AND AT SOMEONE BEHIND THE IMAGE.

BOY WITH HAT
Esta atras da garagem! Esta atras de ai! Is behind!

THE BOY GESTURES TO THE GARAGE BUILDING. THE IMAGE SETTLES BACK ON THE WINDOW. WE STARE AT THE NARROW ALLEY. THE IMAGE ZOOMS A BIT. SEARCHES THE EDGE OF THE GARAGE BUILDING. THE IMAGE STARTS WIDENING OUT.

AND THEN WE SEE IT.

THE KITCHEN ERUPTS WITH CHILDREN'S SCREAMS AS A LARGE NON-HUMAN FIGURE MOVES FROM THE GARAGE BUILDING TO BEHIND THE WALL. IT'S OUT OF SIGHT IN LESS THAN A SECOND.

Merrill is frozen like a statue. His mouth is open a little. The closet FILLS WITH THE PANDEMONIA OF THE KITCHEN ON THE VIDEO.

THE VIDEO IMAGE ON THE NEWS, PAUSES. BEAT. WE SEE IT REWIND. WE SEE THE FIGURE ZIP BACK BEHIND THE GARAGE IN A FLICKER. THE VIDEO STOPS. PLAYS AGAIN.

THE IMAGE ZOOMS A BIT. SEARCHES THE EDGE OF THE GARAGE BUILDING. STARTS TO WIDEN OUT. THE KITCHEN STARTS TO FILL WITH SCREAMS AS THE FIGURE APPEARS... THE IMAGE FREEZES.

THE NEWS HAS PAUSED THE VIDEOTAPE ON THE EXACT MOMENT THE NON-HUMAN FIGURE IS VISIBLE. IT'S HALFWAY ACROSS THE ALLEY. ITS MOTION HAS BLURRED IT, BUT YOU CAN TELL ITS SHAPE NOW.

Merrill Hess stares stunned at the IMAGE OF AN UPRIGHT ANIMAL-LIKE CREATURE.

(CONTINUED)

54 CONTINUED: (3) 54

THE STRIATIONS ALL OVER ITS BODY LOOK LIKE BRANCHES. EXACTLY LIKE BRANCHES. THEY MATCH THE BUSHES WHERE IT WAS HIDING, PERFECTLY.

CUT TO:

55 INT. REDDY KITCHEN - DAY 55

The door swings open slowly. Graham steps into Ray Reddy's kitchen.

Two chairs are turned over. The faucet is running full blast.

Graham's eyes move across the room. The kitchen table is upside down and leaned up against the pantry door.

THE SOUND OF A GLASS JAR BREAKING ON THE GROUND CAN BE HEARD INSIDE THE PANTRY.

Graham takes a few conservative steps to the middle of the kitchen.

He leans a little bit and listens. From behind the pantry door WE HEAR THE SOUND OF BREATHING. THERE ARE QUIET MOVEMENT SOUNDS. THE SOFT SOUND OF GLASS BEING CRUSHED AS IT'S BEING WALKED ON.

Graham can almost see the bottom of the door around the leaning table. Graham stands up straight and thinks it over. Beat.

Graham takes two small steps closer.

When he leans, he can now see the entire bottom of the pantry door. THERE IS LIGHT LEAKING OUT FROM BENEATH IT. THERE IS A SHADOW BEING THROWN FROM INSIDE THE PANTRY. THE SHADOW MOVES BACK AND FORTH UNDER THE DOOR.

GRAHAM
Hello.

THE SHADOW STOPS MOVING.

Beat.

GRAHAM
(loud)
The police are here... I am with them... I am a police officer.
(beat)
I just want to talk with you.

SILENCE. There is no movement from the pantry. Beat.

(CONTINUED)

55 CONTINUED: 55

GRAHAM
(loud)
We know all about the hoax. We already took some of your friends downtown in the paddy wagon.
(mouths to himself)
Paddy wagon?

THE ONLY SOUND IN THE KITCHEN IS THE SOUND OF THE FAUCET RUNNING. Graham waits for a reply, but none comes.

GRAHAM
If you tell us your name and why you did it, we'll give you the same deal we gave the others. Don't throw your life away, son.

Beat.

Graham bends down where he stands. He puts his head near the wood floor. He tries to look under the door. All he can see are the bottoms of a couple shelves in the corner of the pantry. He's at too severe an angle.

Graham sits up. He's only four feet away from the pantry door. He looks around not knowing what to do. His eyes fall on the handle of a kitchen knife sitting on the counter next to him.

He takes hold of it. Pulls it down. It's a butcher knife. Graham moves closer to the door. Beat. He reaches with the butcher knife underneath the slanted kitchen table. He uses the knife like a mirror to see under the door. Graham watches the SOFT REFLECTION IN THE FLAT STAINLESS STEEL SURFACE OF THE BLADE. WE CAN MAKE OUT BROKEN GLASS AND RIPPED OPEN PACKETS OF RICE AND CEREAL ON THE GROUND. THERE ARE POCKETS OF SHADOWS WE CAN'T SEE INTO.

Graham pulls the knife out. He sits there kneeling two feet from the door. Beat.

He takes a deep breath and starts to lower his head under the slanted table.

He stops halfway down. He loses his nerve and sits up. He rises to his feet as he places the butcher knife on the counter. Graham starts walking across the kitchen. He gets to the backdoor. Puts his hand on the doorknob.

He stays like that for a long time. Beat.

55 CONTINUED: (2) 55

Graham lets go of the backdoor doorknob - He turns and walks quickly across the kitchen - He picks up the butcher knife - He kneels down next to the pantry - He ducks his head under the slanted kitchen table - He places his cheek to the floor, only inches from the bottom of the door, and looks into the pantry.

There is broken glass and rice throughout the wooden floor of the pantry. Nothing else.

Graham stares at his VIEW OF THE FLOOR. Something's wrong. Parts of it feel like a painting. THE PAINTING MOVES.

TWO BLACK EYES OPEN - SEEMINGLY SUSPENDED IN THE MIDDLE OF THE ROOM. THEY ARE SIDEWAYS. THEY LOOK AT GRAHAM.

GRAHAM YELLS. HE JOLTS UP. HIS HEAD HITS THE SLANTED TABLE HARD.

FOUR LONG FINGERS AND CLAWS, THE EXACT COLOR OF THE WOODEN FLOOR REACH OUT AND MISS HIS FACE BY A FRACTION OF AN INCH.

GRAHAM REACTS. THE BUTCHER KNIFE COMES DOWN FAST AND HARD ON THE PROTRUDING WOOD COLORED FINGERS. SLAM!

WE HEAR AN UNBEARABLY HIGH-PITCHED INHALE SOUND FROM INSIDE THE PANTRY.

CUT TO:

56 EXT. STATION WAGON - DAY 56

Dust kicks up on the road as the station wagon turns sharply out of Ray Reddy's driveway.

Graham picks up speed as he hits the straight away.

He whips past A BIRD, LYING DEAD ON THE SIDE OF THE COUNTRY ROAD. ITS HEAD IS CRUSHED IN.

Graham doesn't see it as he races the station wagon towards home.

CUT TO:

57 INT. HESS FAMILY ROOM - DAY 57

Graham enters his front hall. He closes the door and locks it behind him. He turns and looks into the family room.

(CONTINUED)

57 CONTINUED: 57

Morgan and Bo and Merrill are seated together on the sofa. All three are wearing foil helmets. Beat.

MERRILL
Their skin changes colors. That's why we couldn't see him that night.

Graham stares at his family huddled on the couch. Beat. Graham takes in the news as he moves to the stairs. He takes a seat on the second to last step.

He sits obscured by the balusters. Beat.

GRAHAM
(can't see his face)
You know that whole me-being-a-police-officer idea? I'm off that now.

Beat.

GRAHAM
(can't see his face)
Tell me something, Morgan. In that book of yours, did they happen to detail what would happen if they were hostile?

MORGAN
Yes.
(beat)
It said, they probably would invade.
(beat)
They would use ground tactics - hand-to-hand combat. They wouldn't use their technology or fight an airborne battle, because they would know we would eventually use nuclear weapons and then the planet would be useless to them.

GRAHAM
(can't see his face)
How could anyone possibly know that information? It's ridiculous. What else did it say?

MORGAN
They said there are only one of two outcomes for an invasion. One, they fight and are defeated and leave to return again with full forces hundreds or even thousands of years later.

57 CONTINUED: (2) 57

GRAHAM
(can't see his face)
What's two?

MORGAN
They win.

MERRILL
I'm sorry, what book is this?

We now see Graham's expression as he sits quietly on the second step of the stairs.

GRAHAM
(soft)
Is this really happening?

Beat. The room falls into silence.

GRAHAM
I heard a theory that they don't like places near water, and we might be safe from them near a lake or something?

MORGAN
Sounds made up.

Beat.

MORGAN
The book says they probably won't be hostile.

Beat. Graham gets up and walks into the family room.

GRAHAM
I saw one in Ray Reddy's house.

All three on the sofa sit up.

GRAHAM
I'm not sure, but I got the distinct feeling he wanted to harm me.

Beat.

GRAHAM
So we can choose to believe this lake idea and pack up and go.
(beat)
Or we can stay here. Board up this house.
(MORE)

(CONTINUED)

57 CONTINUED: (3) 57

GRAHAM (cont'd)
Hide inside our home and wait it out... We might be overreacting, but I'm willing to live with that.
(beat)
Either way, at least we'll be together.

Everyone sits in silence.

GRAHAM
All those in favor of the lake, raise your hand.

Graham and Bo raise their hands.

GRAHAM
All those in favor of home, raise your hand.

Merrill and Morgan raise their hands.

Beat.

GRAHAM
Okay.
(beat)
My vote counts as two.

MORGAN
That's crap, man! You're cheating!

GRAHAM
Morgan calm down.
(beat)
I get two votes, because I represent two parents here.

Beat.

MORGAN
You're just scared. They're probably friendly. We don't even know anything yet. We'll be safe here anyway...
(beat)
I don't want to leave home. This is where we lived with Mom.

Beat.

GRAHAM
That has nothing to do with this.

BO
-I change my vote.

(CONTINUED)

57 CONTINUED: (4) 57

GRAHAM
-You can't change your vote.

MORGAN
-All those in favor of home raise your hand.

Three hands shoot up into the air.

GRAHAM
This is ridiculous.

MORGAN
You lose. Three to two.

They lower their hands. Graham and Morgan stare at each other. Beat. Graham sits down on the sofa with his family. He looks out a window of the family room.

GRAHAM
We're going to board up every window in this house.

Beat.

MERRILL
How do we know boards will do anything?

Beat.

GRAHAM
(soft)
Because they seem to have trouble with pantry doors.

CUT TO:

58 EXT. HESS HOUSE - AFTERNOON 58

WE ARE WATCHING THE HOUSE FROM THE CROPS. We see Graham inside the house, closing the window shutters in one room after another.

WE SEE a stack of wooden boards on the porch.

OUR VIEW MOVES to the barn where Isabelle is tied. She is not pacing. She is not barking. She sits staring right at us. She is shivering.

OUR VIEW MOVES to the garage building where we see Merrill carry a huge pile of his clothes and things down the stairs. He's moving into the main house.

(CONTINUED)

58 CONTINUED: 58

Merrill walks across the yard. His eyes look around carefully as he moves. He sees the dog. Follows her stare to the crops.

He stops walking. He stands staring right in our direction.

WE PULL BACK A LITTLE INTO THE CROPS. PART OF OUR VIEW IS OBSCURED BY STALKS, BUT WE STILL SEE MERRILL CLEARLY.

Merrill leans down and picks up a rock in the grass. He leans back and chucks the rock into the air. It sails in our direction and lands in the crops twenty feet to our right.

Merrill waits for something to happen. Nothing does.

WE WATCH Merrill standing defiantly in the backyard. He waits a long beat before turning.

WE WATCH FROM THE CROPS AS MERRILL CARRIES HIS THINGS AND GOES INSIDE THE HOUSE.

CUT TO:

58A INT. FAMILY ROOM - LATE AFTERNOON 58A

Graham boards up the last family room window. He stares out through the window-pane up at the gray portentous sky.

MORGAN
(o.s.)
Dad! Uncle Merrill!

Graham turns to his son's voice.

CUT TO:

59 INT. CLOSET - LATE AFTERNOON 59

Morgan and Bo are seated on the kitchen chair in the coat closet.

THE FLICKER OF THE TELEVISION FALLS ON THE CHILDREN'S FACES.

Graham arrives after Merrill in the doorway to the closet.

All four stare at the television.

(CONTINUED)

59 CONTINUED: 59

ON THE SCREEN IS A NIGHT TIME VIEW OF A NEW CITY. THERE ARE FOURTEEN LIGHTS IN TWO "V" FORMATIONS OVER THE CITY.

TV ANCHOR
Amman joins Nairobi, Beijing, and Jerusalem as the latest to confirm the appearance of lights.

MORGAN
There are lights over two hundred and seventy four cities. They think it'll be four hundred within the hour.
(beat)
They're appearing at or within one mile of crop signs.

MERRILL
They were for navigation... They made a map.

Merrill turns to Graham.

MERRILL
They're going to be within a mile of us.

Beat.

MORGAN
Dad.

GRAHAM
Yes.

MORGAN
They think these are stages immediately preceding an attack maneuver.

Beat.

MERRILL
It's like "War of the Worlds".

MORGAN
They think it'll happen all at once.

The words silence everyone. Beat.

The image goes back to a quiet TV anchor. Graham notices how shaken he is. The anchor takes a second before starting up again.

59 CONTINUED: (2) 59

TV ANCHOR
Hundreds of thousands have flocked to synagogues, churches, and temples.

The television shows hundreds of Israelis in a temple and in the streets praying.

Graham watches quietly as the masses pray side by side.

TV ANCHOR
Ground forces are being assembled in countries throughout the globe...

GRAHAM
I'm going to get back to the windows.

Morgan watches as Graham leaves the doorway of the closet. He turns back to the television.

Beat. Merrill leans down between his niece and nephew.

MERRILL
(whispers)
You guys okay?

They don't answer. They watch the soldiers loading up onto trucks on the television.

MORGAN
Some guy had a sign that said it was the end of the world.

MERRILL
Don't worry.

Morgan glances at Bo and then back to his uncle.

MORGAN
You won't let anything happen to us right?

MERRILL
No way.

Morgan stares at Merrill.

MORGAN
I wish you were my dad.

Bo looks over.

MERRILL
What did you say?

59 CONTINUED: (3) 59

Morgan sees the expression on Merrill's face.

MERRILL
Don't you ever say anything like that again. Ever.

Morgan stares at his uncle and then turns back to the television. No one says anything. The closet gets filled with the SOUNDS OF THE NEWS REPORT.

DISSOLVE TO:

60 INT. UPSTAIRS LANDING - EVENING 60

Graham, Bo, and Morgan are seated in the upstairs hallway. There's a couple boards left leaning against the walls.

Merrill comes out of the children's room with his tools.

MERRILL
Too many windows in the bedrooms. We don't have enough boards.

Merrill stands and leans against the wall.

GRAHAM
We'll have to board up the bedroom doors.

MORGAN
Where are we going to sleep?

GRAHAM
The family room.

Everyone sits quietly for a moment.

MORGAN
What about Isabelle?

GRAHAM
We'll keep her in the garage after dinner.

Beat.

MERRILL
I'll make sandwiches.

BO
I want spaghetti.

60 CONTINUED: 60

MERRILL
We should eat fast, Bo.

GRAHAM
Spaghetti sounds great.

Merrill glances at Graham.

GRAHAM
What do you want, Morgan?

Beat.

MORGAN
Anything?

Graham nods "yes."

MORGAN
French toast... and mashed potatoes.

GRAHAM
Now we're talking.
(beat)
How about you, Merrill?

Graham turns and looks at Merrill. They stare at each other quietly. They have a conversation without words. Beat.

MERRILL
(soft)
Chicken Teriyaki.

GRAHAM
Good choice... I'm going to have a cheeseburger with bacon.
(smiles)
Extra bacon.

CUT TO:

61 INT. KITCHEN - EVENING 61

The windows in the kitchen are boarded up, as is the back door.

The sink is piled with pots and pans. It seems like every utensil and dish in the kitchen was used.

CUT TO:

62 INT. DINING ROOM - EVENING 62

One side of the dining room is lined with windows that have been boarded up.

The table is set. Mashed potatoes, spaghetti, French toast, chicken teriyaki, and bacon cheeseburgers are all displayed elegantly on serving dishes.

The Hess family sits around the table. Beat. The scene is somber. No one is moving.

GRAHAM
What's the matter with everyone? Eat.

No one says anything. No one eats.

Beat.

MORGAN
Maybe we should say a prayer?

GRAHAM
No.

Beat.

MORGAN
Why not?

GRAHAM
We're not saying a prayer.

Beat.

MORGAN
Bo has a bad feeling!

BO
I had a dream.

GRAHAM
We aren't saying a prayer. Eat.

MORGAN
I hate you!

GRAHAM
That's fine.

MORGAN
You let Mom die!

(CONTINUED)

62 CONTINUED: 62

MERRILL
-Morgan.

This makes everyone go still. Graham stares at his son. Beat.

GRAHAM
I am not going to waste another minute of my life on prayers. NOT ONE MORE MINUTE! Is that understood?
(beat)
Now we are going to enjoy this meal. Nothing can stop us from enjoying this meal! Enjoy!

Bo sits next to her three glasses of water and begins to cry.

GRAHAM
Stop crying!

MERRILL
Graham...

MORGAN
Don't yell at her!

Morgan's face is hard, but tears start to fall anyway. Graham watches as both his children cry at the table.

GRAHAM
Fine, if you all don't want to eat, then I'm going to have some of everything.

Graham takes big scoops of every dish and piles it on his plate. He digs his fork into the pile and starts to shove it in his mouth. He swallows.

GRAHAM
This tastes so great.

Bo, Morgan, and Merrill watch in stunned silence as Graham stuffs more in his mouth. He chews and chews and swallows hard. He digs his fork into the pile again.

Graham starts crying as he eats. He keeps taking more bites. More tears fall.

Morgan gets up from his seat. He goes to Graham's chair. He leans against his dad's arm and cries with him. Graham's fork stops moving.

62 CONTINUED: (2) 62

He watches as Bo moves from her seat to his other side. She holds her dad's arm and cries.

Beat. Graham pulls them both up onto the chair with him and hugs them tight. He reaches over and grabs a handful of Merrill's shirt. He pulls Merrill hard towards him. Merrill leans forward and comes to the pile on Graham's chair. Merrill buries his head in Graham's shoulder. The Hess family huddles together at one end of the table. Beat.

THE BABY MONITOR SPIKES WITH STATIC AND NOISES.

Everyone slowly turns and looks over to Morgan's place setting where the baby monitor sits on the table. THE RED LIGHTS ON THE FRONT ARE ALL LIT UP.

Merrill sits up. Graham puts down the children from his lap. He gets up from his seat and moves around the table and out of the dining room. He moves through the family room and into the hall.

Graham opens the closet door and looks in at the television. He turns it ON.

Beat. THE EMERGENCY BROADCAST SYMBOL IS ON THE SCREEN. A LOW TONE EMITS FROM THE TV. Beat. Graham changes stations. THE SYMBOL AND TONE APPEAR ON EVERY CHANNEL. THE MONOTONE SOUND FILLS THE CLOSET. Beat.

Graham steps out into the hall. Merrill and the two children are standing there waiting. Graham looks at them.

GRAHAM
(soft)
It's happening.

CUT TO:

63 INT. UPSTAIRS HALL - EVENING 63

Merrill pounds furiously with his hammer as he nails boards to the children's bedroom door. The master bedroom door is open with a board leaning next to it. Graham is inside his bedroom.

CUT TO:

64 INT. GRAHAM'S BEDROOM - EVENING 64

Graham walks to the window next to his bed. It's the same one we've looked out twice before.

(CONTINUED)

64 CONTINUED: 64

Graham looks out onto his backyard. The FLOOD LIGHT FROM THE HOUSE THROWS LONG SHADOWS OVER THE YARD. There is a light breeze. Nothing seems wrong.

Graham's eyes stay locked on the crops which go on and on into darkness. He moves closer to the glass. Watches the tops of the corn stalks swaying slightly with the wind.

SOMETHING MOVES IN THE DARKNESS.

Graham's eyes move to where the corn crops fade into black forty feet away. Graham goes very still.

LINES EMERGE IN THE CROPS; THE KIND OF LINES MADE BY SOMEONE TRAMPLING THROUGH A FIELD. WE CAN'T SEE WHO'S MAKING THEM. ALL WE SEE ARE THE COUNTLESS LINES BEING FORMED. THE LINES MOVE FROM THE DARKNESS TOWARDS THE HOUSE. GRAHAM WATCHES THEM CLOSE IN ON HIS BACKYARD. THIRTY FEET... TWENTY FEET... TEN...

Graham backs away from the window towards the middle of his bedroom.

MERRILL
Graham, hurry.

Graham turns to see Merrill standing with the last board in the hall. Graham moves out into the hall and shuts the bedroom door behind him. Merrill immediately puts the wooden board up and starts hammering nails into the frame. Graham picks up his hammer and quietly begins to hammer nails into the wood.

Graham glances to his right as he works. Bo and Morgan are standing together at the top of the stairs. Bo holds Morgan's hand.

Graham keeps hammering as he speaks.

GRAHAM
Did I ever tell you what everyone said when you were born, Bo?

Bo nods "no" lightly.

GRAHAM
You came out of your momma and you didn't even cry. You just opened your eyes and looked around at everybody. Your eyes were so big and gorgeous, the ladies in the room gasped.

Graham stops hammering. Merrill keeps going.

(CONTINUED)

64 CONTINUED: (2) 64

GRAHAM
They literally gasped
(Graham gasps like them)
Then they go, " She's like an angel."
They said, "We've never seen a baby so beautiful."

Graham smiles to himself as he remembers the moment. Merrill finishes hammering.

Graham goes over and picks up Bo.

GRAHAM
(soft)
And you know what else happened?

Bo nods, "no."

GRAHAM
(soft)
When they put you on the table to clean you up, you looked at me and smiled. They say babies that young can't smile... You smiled.

Graham looks at his daughter quietly. He brushes the hair out of her face as Merrill moves to Morgan and picks him up.

All four turn and look at the three boarded-up bedroom doors. Beat.

GRAHAM
(soft)
Let's go down now.

CUT TO:

65 INT. FRONT HALL - EVENING 65

Graham puts Bo down in the hallway. She stands close to him. Merrill puts down Morgan. The four of them stand quietly in a tight group.

THEY HEAR FRANTIC BARKING IN THE DISTANCE.

MORGAN
We forgot Isabelle.

ISABELLE'S BARKING BECOMES DESPERATE AND ANGRY. THEY LISTEN AS SHE BARKS NONSTOP... HER BARKING BECOMES FURIOUS THEN BECOMES MIXED WITH YELPS... SHE IS IN PAIN... HER BARKING STOPS. ALL SOUNDS FROM HER STOP.

(CONTINUED)

65 CONTINUED: 65

THE LOW EMERGENCY TONE FROM THE CLOSET TV FILLS THE SILENCE. Beat.

MERRILL
(whispers)
Should we turn off the lights?

GRAHAM
(soft)
They already know we're here.

THE FIRST SOUNDS OF MOVEMENT ARE HEARD OUTSIDE. CREAKS OF WOOD FROM THE FRONT PORCH CAN BE HEARD.

THERE IS SOUNDS OF MOVEMENT FROM BEHIND THE LOCKED BACK DOOR.

SOUNDS OF MOVEMENT AGAINST THE SIDE OF THE HOUSE. SOUNDS FROM ALL DIRECTIONS.

THERE IS SCRATCHING NOISES AGAINST THE FRONT DOOR. METAL NOISES AS THE HANDLE IS TRIED.

MORGAN
(almost inaudible)
Dad-

THE DOOR CREAKS AS PRESSURE IS PLACED AGAINST IT.

GRAHAM
Do you know what happened when you were born, Morgan?

Morgan looks at his father, unable to speak.

GRAHAM
You came out and your momma kept bleeding. The doctors rushed you out of the room before I could even see you.

THERE ARE THUDS ABOVE THEM. All four look up.

MERRILL
They're on the roof.

GRAHAM
While they were trying to fix her up, all she kept asking about was you.

THEY LISTEN AS THE THUDS INCREASE IN NUMBER.

65 CONTINUED: (2) 65

THE FIRST SOUND OF SHATTERING GLASS IS HEARD FROM UPSTAIRS.

Merrill looks up the stairs at the boarded bedroom doors.

MERRILL
They're in the house.

Graham takes Morgan's hand.

GRAHAM
I wanted your momma to see you first. She had dreamed about you her whole life.
(beat)
They waited till she felt better, then they brought you in. They placed you right in her arms. And she looked at you. And you looked at her. You just stared at each other for the longest time and then she said real soft, "Hello Morgan, I'm your momma, you look just like I dreamed."

Graham smiles down at his son who smiles gently back.

SCRATCHING NOISES BEGIN TO COME FROM UPSTAIRS.

The group of four turns and watches the top of the stairs. The BEDROOM DOOR HANDLES ARE BEING RATTLED.

Merrill's eyes move quietly above the bedroom doors, to the ceiling of the upstairs hallway. He stares at a rectangle in the ceiling. A tiny rope hangs from the rectangle. Beat.

MERRILL
The attic door.

Merrill sprints up the stairs.

GRAHAM
Merrill leave it-

Morgan and Bo watch as Graham follows after Merrill.

CUT TO:

66 INT. UPSTAIRS HALL - EVENING 66

Merrill stares up at the ceiling. Graham joins him. There is movement right above them. Dust falls from a ceiling light right next to them.

(CONTINUED)

66 CONTINUED: 66

GRAHAM
(soft)
Let's go down. It's too late.

The rope hanging from the attic trapdoor hangs between them. They watch as it begins to twitch and sway. Beat.

Merrill moves to the corner of the hallway where he finds a chair. He moves it under the trap door.

The springs in the trap door begin to GROAN. The door starts to fall open.

Merrill stands on the chair and raises his arms above his head. The door opens a few inches. The door presses against his fingers. It gives a few more inches before Merrill stops it.

Merrill's face turns red with strain as something pushes down on the door.

MERRILL
This is a very temporary solution.

Graham looks at his brother and then looks down at his children watching from the bottom of the stairs.

Graham searches around where he is. There is a curio cabinet with photos and knick knacks. A small table with a phone. A laundry closet and three boarded-up bedroom doors... nothing else. Graham turns to Merrill.

GRAHAM
How temporary?

Merrill's face is a deep crimson.

MERRILL
Twenty-two seconds.

Graham looks around again... the same things....the same table... the same closet... the same curio cabinet. Graham stops and stares at the cabinet. It's tall. Its top is only a foot from the ceiling.

Graham goes to the cabinet and grabs its side with both hands. He has to rock it to get it to move. Then it does. It starts to move on the carpet. Graham leans back as he drags it. He pulls it across the carpet. He pulls to the middle of the landing. He stops it right next to Merrill. Right under the attic trapdoor. Its top is only a few inches lower than Merrill's reach.

66 CONTINUED: (2) 66

GRAHAM
Let go.

Merrill hesitates and then lowers the attic trapdoor. It connects with the top of the cabinet and stops. The trapdoor is now open almost a foot... We can now see part of the bottom step of the wooden pull out stairs that lead to the attic.

Merrill and Graham step away as the cabinet holds the weight of the attic door.

After a moment, the spring on the attic trapdoor recoils as the pressure is let up. The trapdoor closes. Beat.

It opens with force, slamming the top of the cabinet with a THUD.

The attic trapdoor closes again. Opens again with force. THUD.

Things in the cabinet start to fall and break off shelves. The cabinet teeters with every hit.

Graham moves down the stairs. Merrill follows him.

CUT TO:

67 INT. FRONT HALL - EVENING 67

THE SCRATCHING NOISES FILL THE HOUSE.

Morgan and Bo are frozen watching a set of long fingers reach under the front door. THE COLOR OF THE FINGERS CHANGES - TO THE EXACT COLOR AND TEXTURE OF THE YELLOW CRACKED PAINT ON THE DOOR.

THUD. THE TRAPDOOR SLAMS THE TOP OF THE FOLDING DOOR UPSTAIRS.

Graham and Merrill arrive in the front hall. Graham takes Morgan and Bo by the hand and leads them quickly down the hall. Merrill backs away as he watches the top of the stairs.

ANOTHER THUD ECHOES THROUGH THE HOUSE.

CUT TO:

68 INT. KITCHEN - EVENING 68

The swinging door swings open and closes behind Merrill as he enters the kitchen.

(CONTINUED)

68 CONTINUED: 68

Graham has moved the chairs away from the kitchen table and waits by it. Merrill goes over and the two of them push the table against the swinging door.

They take the kitchen chairs and pile a couple on top, and jam the rest underneath the table.

Graham leans against the kitchen counter. Merrill stares at the pile of furniture.

MERRILL
This is going to do nothing.

GRAHAM
We have to go in the basement.

Graham points to a set of narrow stairs that lead to a darkened door at the bottom.

MERRILL
There's no way out of there.

Beat. Graham looks at his younger brother's face.

GRAHAM
Do you remember when I dislocated your arm?

THUD.

MERRILL
Should we make a run for it out the back?

GRAHAM
They're right behind the door.

Merrill looks at the boarded-up back door and at Bo and Morgan who stand against the wall.

GRAHAM
You were two-and-a-half years old.

Merrill turns to Graham.

MERRILL
What are you doing?

GRAHAM
You were trying to eat a second chocolate bar. Grandma said, "No." You tried to take a bite, so I grabbed it.

68 CONTINUED: (2) 68

THUD WITH A CRACK OF WOOD FROM UPSTAIRS. Merrill turns and stares at the barricaded entrance to the kitchen.

GRAHAM
I must have pulled your arm at an awkward angle. Your elbow came right out of the socket.

THE LAST THUD COMES WITH A SOUND OF WOOD AND GLASS SHATTERING. THE CURIO CABINET CRASHES TO THE GROUND IN THE UPSTAIRS HALL.

WE HEAR CREAKS AS THE ATTIC TRAPDOOR OPENS.

GRAHAM
You didn't scream or anything. Your arm just flopped to your side and you got real still.

MERRILL
They're coming.

Graham moves towards the basement stairs.

GRAHAM
Mom drove us to the hospital. I held you in my lap. You watched me crying...We need to go into the basement now.

Graham gestures for the kids to come to the stairs. Morgan and Bo move to their father slowly. Graham looks at Merrill softly.

GRAHAM
You screamed when the doctor forced your arm back into place. And then you know what you did?...You got off the table and you gave me a hug. You said, "Don't cry anymore, okay?"
(beat)
You never get mad at me, Merrill.

Graham ushers the two children down the stairs. He waits for Merrill. Merrill turns from the kitchen door and walks towards him. Merrill stops and looks down the stairs.

MERRILL
We won't be able to get out of there.

GRAHAM
I'm sorry I hurt your arm.

(CONTINUED)

68 CONTINUED: (3) 68

Beat. Merrill's eyes fill with water. He doesn't look up at his older brother.

MERRILL
I know.

Merrill walks down the stairs. Graham waits at the top. He watches the kitchen door with the table and chairs against it. Beat.

THERE IS MOVEMENT OUTSIDE IN THE HALL.

The door starts to force its way open. THE TABLE AND CHAIRS BEGIN TO SCRAPE ACROSS THE KITCHEN FLOOR LIKE NAILS AGAINST A CHALK BOARD.

WE HEAR VOICE-LIKE SOUNDS ENTER THE KITCHEN. SOUNDS MADE FROM IN-HALES, NOT EXHALES.

CUT TO:

69 INT. BASEMENT - EVENING 69

Graham comes down the last few steps and enters the basement.

MORGAN
We forgot our foil helmets!

Graham closes the door behind him. It has no lock.

GRAHAM
Do we have anything to wedge against the doorknob?

The basement is lined with metal shelves. The shelves are cluttered with all sorts of canned goods, extension cords, cleaning supplies, decorations, outdoor tools. Merrill rummages through the shelves frantically.

MORGAN
They'll read our minds!

GRAHAM
You're scaring your sister.

BO
I'm already scared.

Graham puts his ear to the door and listens.

GRAHAM
Merrill-

(CONTINUED)

69 CONTINUED: 69

MERRILL
I'm looking!

Merrill moves to another set of shelves. He starts knocking things to the ground.

MORGAN
(to himself)
They'll know our secret thoughts.

There is SCRATCHING AGAINST THE DOOR. The doorknob turns. Graham grabs it with both hands. He speaks to the door.

GRAHAM
(soft)
I'm not ready.

Graham's face turns red with strain. The door begins to push open.

GRAHAM
Merrill!

MERRILL
Got it!

Merrill reaches between two stacks of shelves and pulls out a pick for digging in the ground. He holds it up in the air. It has a three-foot wooden handle.

Merrill turns and rushes in Graham's direction.

A single light bulb hangs from a wire in the ceiling. It is the only light in the room. Merrill CLIPS THE LIGHT BULB with the end of the wooden handle as he crosses the room.

THE BULB SHATTERS.

THE BASEMENT IS INSTANTLY BLACK.

BO
Dad!

WE HEAR SOUNDS OF SUDDEN COMMOTION. VOICES. STRUGGLING AT THE DOOR. STEPS ON BROKEN GLASS.

CLICK. A BEAM OF A FLASHLIGHT COMES ON.

IT ILLUMINATES MORGAN STANDING NEXT TO A RACK OF METAL SHELVES. HE TURNS THE FLASHLIGHT IN HIS TINY HANDS.

69 CONTINUED: (2) 69

THE NARROW BEAM MOVES ACROSS THE DARKNESS. IT FINDS MERRILL AND GRAHAM LEANING UP AGAINST THE BASEMENT DOOR.

MORGAN MOVES THE BEAM DOWN TO THE PICK, WHICH IS WEDGED BETWEEN THE DOORKNOB AND THE GROUND. THE PICK WAIVERS A LITTLE WITH EACH PUSH FROM THE OTHER SIDE, BUT HOLDS.

THE SCRATCHING AND MOVEMENT OUTSIDE THE DOOR BEGINS TO LESSEN.

Beat. Morgan slowly moves THE BEAM BACK UP TO HIS FATHER'S FACE.

GRAHAM
Where's Bo?

THE BEAM SEARCHES IN THE DARKNESS. THROUGH THE BOXES, BETWEEN THE SHELVES... IT SETTLES ON A SMALL FOOT HIDING BEHIND A COUPLE TWENTY-FIVE POUND BAGS OF DOG FOOD. BO'S HEAD SLOWLY APPEARS. SHE SQUINTS AS SHE LOOKS IN THE LIGHT.

BO
I'm okay.

ANOTHER BEAM COMES ON. IT REVEALS MERRILL AT THE SHELVES WITH A SECOND FLASHLIGHT. HE LOOKS OVER THE CONTENTS OF THE SHELVES NEAR HIM. BEAT.

HIS BEAM OF LIGHT FALLS ON A RADIO.

He turns the knob to "on." The radio lights up, but no sound emerges from it's speakers. Merrill turns the channel knob and checks all the stations. No sound. No signal. He listens to the LIGHT HUM FROM THE SPEAKERS.

Beat.

MERRILL
What's happening out there?

Beat.

GRAHAM
(in the dark)
I can't even imagine.

THEY ALL LISTEN TO THE DEAD AIR HUM FROM THE RADIO SPEAKERS.

MORGAN
I hope they're doing better than we are. We don't even have helmets.

(CONTINUED)

69 CONTINUED: (3) 69

THERE IS A LOUD BANG.

BOTH FLASHLIGHT BEAMS CRISSCROSS OVER THE BASEMENT AND COME TO A STOP ON THE DOOR.

ANOTHER BANG. THE DOOR VIBRATES. THE PICK WITH THE WOODEN HANDLE HOLDS IN PLACE.

BANG.

GRAHAM STEPS INTO THE BEAM OF LIGHTS. He looks at the door and then turns and faces the lights.

GRAHAM
They're just making noises. They're not trying to get in.
(beat)
Why are they doing that?

Graham looks at Merrill's corner of the darkness. Morgan moves his BEAM ONTO MERRILL.

MERRILL
They want our attention on the door?

BANG. A beat of silence.

GRAHAM
They're distracting us?

MERRILL
From what?

MORGAN
The book says they're probably very good problem solvers.

MERRILL
What book?

MORGAN
They'll find a way in.

BANG.

GRAHAM
Morgan, give me your flashlight.

Morgan puts the FLASHLIGHT ON THE GROUND AND ROLLS IT ACROSS THE FLOOR. THE BEAM SPINS IN TINY CIRCLES SHOWING THE BROKEN GLASS OF THE BULB IN THE MIDDLE OF THE FLOOR.

69 CONTINUED: (4) 69

THE FLASHLIGHT COMES TO A STOP IN GRAHAM'S PALM. He picks it up.

GRAHAM
They used to pour coal down in this basement. There's a coal chute in here.

Merrill moves next to Graham. ANOTHER BANG FROM THE DOOR.

They aim their FLASHLIGHTS IN ONE CORNER OF THE ROOM. The brothers move in opposite directions.

GRAHAM MOVES HIS BEAM UP AND DOWN CHECKING THE WALLS AND THE CEILING AS HE MOVES.

MERRILL MOVES BETWEEN SHELVES, ONE AT A TIME. HIS FLASHLIGHT PEERS BEHIND THE STACKS OF CANNED GOODS.

A BANG ECHOES THROUGH THE BASEMENT DOOR.

Merrill and Graham are at opposite ends of the room now.

GRAHAM
I can feel air.

MERRILL
Me too.

THE TWO BEAMS OF LIGHT START MOVING TOWARDS EACH OTHER.

GRAHAM
It's getting stronger.

MERRILL
I'm close.

BANG.

THE BEAMS MOVE UP AND DOWN OVER THE FINAL WALL. GRAHAM AND MERRILL MOVE CLOSER AND CLOSER... THE TWO BEAMS FINALLY COME TO A STOP IN THE SAME PLACE... THEY SHINE DOWN ON MORGAN.

HE SITS ON THE GROUND AGAINST THE WALL. HE STARES UP AT THE TWO LIGHTS.

MORGAN
What?

IN THE BEAM OF LIGHTS YOU CAN SEE HIS HAIR MOVING GENLTY FROM A BREEZE.

69 CONTINUED: (5) 69

GRAHAM AND MERRILL TURN THEIR LIGHTS STRAIGHT INTO THE IRON GRILL OF THE COAL CHUTE HE'S LEANING AGAINST.

EYES ARE REVEALED IN THE DARKNESS OF THE CHUTE. A NARROW SET OF IRON-COLORED FINGERS SHOOT OUT BETWEEN THE HOLES IN THE GRILL AND GRAB MORGAN.

MORGAN SCREAMS. THE FLASHLIGHTS DROP TO THE GROUND. THERE'S A DESPERATE SCRAMBLE. FEET MOVE THROUGH THE BEAMS OF LIGHT.

WE CAN'T SEE WHAT'S HAPPENING.

MERRILL
(o.s.)
Hold the grill closed!

SOMEONE PICKS UP A FLASHLIGHT. WE SEE GLIMPSES OF STRAINING FACES. MORGAN SCREAMING.

GRAHAM
Pull him!

THE FLASHLIGHT IS DROPPED AND PICKED UP AGAIN. WE SEE IT IS BO WHO IS HOLDING THE LIGHT.

BO TURNS THE LIGHT AT THE GRILL OF THE COAL CHUTE. MERRILL IS THE ONLY ONE THERE. HE PRESSES ONE OF THE TWENTY-FIVE POUND BAGS OF DOG FOOD AGAINST THE METAL GRILL. HE DRAGS THE SECOND BAG OVER WITH HIS FOOT AND SLAMS IT AGAINST THE FIRST BAG. HE QUICKLY MOVES OUT OF THE LIGHT.

BO FOLLOWS HIM WITH THE BEAM. SHE FINDS HIM DRAGGING AN ENORMOUS BAG OF FLOUR OVER TO THE CHUTE. HE HEAVES IT ON TOP OF THE PILE. HE LEAVES THE LIGHT AGAIN. RETURNS WITH ANOTHER GIANT BAG OF FLOUR. GRUNTS AS HE THROWS IT ON TOP OF THE REST.

MERRILL FALLS TO THE GROUND EXHAUSTED. THE PILE OF DOG FOOD AND FLOUR COMPLETELY OBSCURE THE GRILL OF THE COAL CHUTE. A CAN OF SOUP ROLLS ON THE GROUND NEAR MERRILL. HE SLOWLY PICKS IT UP AND PUTS AN ADDITIONAL EIGHT OUNCES ON THE PILE.

Merrill slowly catches his breath. He reaches over to his side and grabs the remaining flashlight. HE TRAINS THE BEAM AROUND THE ROOM TILL HE FINDS MORGAN.

HE FINDS THE BOY IN GRAHAM'S LAP. MORGAN IS SEATED WITH HIS BACK AGAINST GRAHAM'S CHEST. USING HIM AS A CHAIR. MORGAN'S FACE IS PALE.

69 CONTINUED: (6) 69

HE IS TAKING VERY LONG SLOW HEAVES. IT SOUNDS LIKE THE AIR IS GOING THROUGH A STRAW. HE'S SUFFOCATING.

GRAHAM LOOKS UP INTO THE LIGHT.

GRAHAM
We don't have his medicine.

Merrill looks at his nephew turning gray.

Graham pulls Morgan closer to his body and talks into the child's ear.

GRAHAM
Don't be scared, Morgan. We'll slow it down together. Feel my chest. Feel it going in and out. Breathe like me. Breathe like me.

Morgan's throat is closing - his face is filled with strain and panic.

Bo is frozen as she stares at her brother and father.

BO
(soft)
I dreamed this.

Graham closes his eyes. Beat. He opens his eyes and talks into Morgan's ear.

GRAHAM
Stay with me. Stay with me. I know it hurts. Be strong, baby... It'll pass.

Graham closes his eyes - talks to the darkness.

GRAHAM
Don't do this to me again. Not again.

Merrill stares at his brother's desperate face. Bo moves to Merrill.

Graham's eyes open as Morgan's tiny fingers press down on Graham's hand. The fingers squeeze with all the strength they have.

Graham looks to Merrill helplessly. Merrill's eyes fill up with water.

Graham's eyes close.

GRAHAM
I hate you. I hate you...

(CONTINUED)

69 CONTINUED: (7) 69

Graham's eyes open as he leans in close to Morgan's ear.

GRAHAM
The fear is feeding it... Don't be afraid of what's happening... Believe it's going to pass... Believe it... Just wait... Don't be afraid... The air is coming... Believe... We don't have to be afraid... It's about to pass... Here it comes... Don't be afraid... Here comes the air...

A THIN STREAM OF SOUND EMITS FROM MORGAN'S THROAT. LIKE THE SOUND OF AIR LEAKING FROM A BALLOON.

GRAHAM
There we go... We don't have to be scared at all... We know it'll pass. We believe it... Don't be afraid, Morgan.

Morgan's fingers relax a little on Graham's hand.

THE LEAKING BALLOON SOUND TURNS BACK INTO THE SOUND OF AIR THROUGH A STRAW.

Merrill watches as Graham's face stays pressed up against his son.

GRAHAM
Feel my chest... Breathe with me. Together... The air is going in our lungs... Together... We're the same. We're the same.

Merrill watches as Morgan's chest starts to move in sync with Graham's.

THE SOUND OF THE STRAW FADES AS MORGAN'S BREATHING TURNS INTO LABORED BREATHS.

Graham's eyes close. He starts crying. He speaks to no one.

GRAHAM
(no conviction)
I hate you.

Morgan's fingers relax on Graham's hand. Merrill watches as father and son breathe together. Merrill and Bo hold each other tight.

(CONTINUED)

69 CONTINUED: (8) 69

THE FLASHLIGHT FLICKERS ON GRAHAM AND MORGAN'S EXHAUSTED FACES. THEY BOTH STARE OUT INTO THE DARKNESS OF THE BASEMENT. TEARS DRYING ON THEIR CHEEKS. THEY'RE BOTH LOST IN THEIR THOUGHTS.

Beat.

MERRILL
I should save the flashlights.

Beat. Graham nods without looking over.

MERRILL PRESSES THE BUTTON ON HIS FLASHLIGHT. THE BEAM OF LIGHT ILLUMINATING GRAHAM AND MORGAN GOES OUT. THEY DISAPPEAR INTO SHADOWS.

Merrill looks down to Bo, who has the second flashlight in her hand. THE BEAM POINTS UP AT THE BASEMENT CEILING ABOVE HER AND MERRILL.

Merrill nods to her. She reaches down and presses the button.

THE BASEMENT IS ENGULFED BY BLACK.

DISSOLVE TO WHITE:

WE HEAR MUSIC PLAYING.

69A INT. HESS KITCHEN - NIGHT 69A

WE EMERGE FROM WHITE IN THE HESS FAMILY KITCHEN.

Most of the lights are off. A SINGLE LIGHT IS ON OVER THE SINK.

A radio plays a slow song on the kitchen counter.

There are two people slow dancing in the kitchen.

Graham holds Colleen close as they move together gently. She sways in her violet dress. Her feet have no shoes.

Graham dips her and they giggle.

FADE TO WHITE:

THE WHITE TURNS TO BLACK.

70 INT. BASEMENT - MORNING 70

WE ARE STILL IN BLACK. A VOICE IS HEARD IN THE DARKNESS. IT'S MURKY AT FIRST, THEN BECOMES CLEARER.

(CONTINUED)

70 CONTINUED: 70

V.O.
... It looked like fireflies. All the lights moving into one place in the sky. I couldn't even count them there was so many.

Graham opens his eyes from sleep. HE SQUINTS FROM THE LIGHT OF THE HANGING BULB IN THE BASEMENT.

Merrill steps into his vision.

MERRILL
I found a pack of light bulbs.

Merrill walks back to the radio on the metal shelf. THE VOICE WE HEARD IN THE DARKNESS COMES FROM THE TINY SPEAKER OF THE RADIO.

RADIO WITNESS
(o.s.)
...then they just took off. Scattered. All at the same time. Boom! Higher and higher till they disappeared. My ears popped. I don't know if that had to do with anything. I have very sensitive ears. Like a dog.

GRAHAM
They're leaving?

Merrill nods.

MERRILL
That's what they're saying.

GRAHAM
How long have we been sleeping?

MERRILL
Twelve hours or so.
(beat)
They said they had poison gas. They secrete it in small amounts. A lot of people died.

GRAHAM
But they're leaving?

MERRILL
Supposedly they started leaving about eleven-thirty this morning . It's three-thirty now.

70 CONTINUED: (2) 70

Beat. Graham becomes quiet.

GRAHAM
Why are they going?

MERRILL
Some people think it was a test. We didn't cave the way they thought... Nobody really knows, Graham.

Beat.

MERRILL
You didn't think we'd make it through the night, did you?

Beat.

GRAHAM
No.

MERRILL
(low voice)
Listen, there's things I can take and a couple things I can't and one of them I can't take, is when my older brother-
(voice cracks)
who is everything I want to be starts losing faith in things. I saw your eyes last night.
(beat)
I don't want to ever see your eyes like that again, okay? I'm serious.

Merrill's face is hard. He looks shaken. Graham stares at the conviction in his younger brother's expression.

GRAHAM
(soft)
Okay.

Beat.

THERE'S A WHEEZING SOUND FROM THE CORNER OF THE ROOM. Graham and Merrill turn to look at Morgan - who lies down on Merrill's folded sweater. Morgan's breathing is strained. He still looks gray.

MERRILL
He's been like that for a while. We need to get him some medicine.

70 CONTINUED: (3) 70

GRAHAM
Have they said anything about our area?

MERRILL
Philadelphia and its outlying counties are cleared, but who knows for sure?

Graham looks at Morgan lying limp on the ground. Graham turns to Merrill.

GRAHAM
(whispers)
He's not strong enough to fight off another attack.

MERRILL
(whispers)
I know.
(beat)
We need to be sure, before we open that door, Graham.

The two men stand under the single dangling light bulb. Graham quietly turns and looks at Morgan. He moves across the room towards him.

Merrill watches as Graham kneels down and reaches to Morgan's side. Graham unclips the baby monitor from his son's belt.

Graham walks back to Merrill. He holds it out between them. Beat.

He turns it ON.

A SLIGHT STATIC IS HEARD. GRAHAM TURNS THE VOLUME ALL THE WAY UP. THE STATIC GETS A LITTLE LOUDER, BUT DOESN'T CHANGE. THERE ARE NO NOISES, NO SPIKES, NO VOICES... JUST EMPTY ELECTRICAL STATIC. Beat.

Graham makes eye contact with Merrill. Beat.

MERRILL
That's good enough for me.

GRAHAM
Me too.

CUT TO:

71 INT. BASEMENT STAIRWELL - MORNING 71

DAYLIGHT FILTERS DOWN FROM THE KITCHEN AND PIERCES THE STAIRWELL TO THE BASEMENT.

The basement door cracks open a few inches. Beat. Merrill opens it all the way.

DUST FLOATS UP IN THE DAYLIGHT THAT SPILLS DOWN THE STAIRS.

Merrill moves up the stairs by himself. He reaches the top and looks around. Turns back down to the faces at the bottom. Gives them the thumbs up.

Graham leads Bo up the stairs. He carries a limp Morgan in his arms.

CUT TO:

72 INT. KITCHEN - MORNING 72

THE KITCHEN IS KIND OF BEAUTIFUL IN ITS CHAOS. BEAMS OF DAYLIGHT CRISSCROSS THE ROOM FROM THE PLACES WHERE THE BOARDS HAVE BEEN PULLED DOWN AND THE WINDOWS BROKEN.

THE BACK DOOR IS WIDE OPEN.

WE HEAR SOUNDS FROM THE TV FILTERING IN FROM THE HALL.

Graham and Bo and Morgan watch as Merrill walks over the toppled chairs to get to the cabinets.

GRAHAM
Get the syringe as well. We might need to give him an epinephrine shot.

Merrill nods as he begins to search the piles of things that have fallen from the cabinets.

CUT TO:

73 INT. FAMILY ROOM - MORNING 73

SHAFTS OF SUNLIGHT STREAM IN FROM ONE SIDE OF THE FAMILY ROOM WHERE THE WINDOWS HAVE BEEN BROKEN IN.

Graham gently lays Morgan on the sofa.

WE HEAR CHEERING COME FROM THE TELEVISION, FILTERING THROUGH THE FRONT HALL AND INTO THE FAMILY ROOM.

(CONTINUED)

73 CONTINUED: 73

Bo steps out of the closet and looks into the family room.

BO
They're doing this on TV.

Bo moves her hips with her hands in the air.

GRAHAM
They're dancing?

Bo nods.

BO
Like this.

Bo continues to move her hips with her hands in the air.

Morgan strains to look in her direction. Graham looks at him.

GRAHAM
You want to see it?

Morgan nods, "yes" as he struggles to breathe.

GRAHAM
I'll bring the TV in here.

Graham gets up and moves through the front hall. He moves to the closet and opens the door.

WE HEAR THE TELEVISION AS GRAHAM STEPS INTO THE CLOSET.

WE HEAR THE SOUNDS OF CROWDS.

REPORTER
(o.s.)
We don't know why they came. We don't know what they wanted... We don't know why they left... And ultimately we may never-

WE HEAR THE TELEVISION GET UNPLUGGED.

Bo moves the coats aside as Graham wheels the television and the television cart out into the hall.

Bo practices her dance as Graham pulls the television into the family room. He's careful not to trip it on the carpet.

THE GLASS OF THE TELEVISION IS LIKE A MIRROR.

73 CONTINUED: (2) 73

Graham moves the television into position. THE BLACK SCREEN REFLECTS THE FAMILY ROOM BEHIND GRAHAM AS IT TURNS.

THE REFLECTION OF A CREATURE SILHOUETTED PANS ACROSS THE TELEVISION SCREEN.

The TV stops moving. Graham stays frozen with his hands on either side of the television cart. He is slightly bent over. His back is to the family room.

Graham straightens and turns around slowly.

Morgan is held by his waist three feet in the air. Morgan's face turns to the color of ash as his throat closes up.

Morgan is being held up by the room. For a moment it appears he's suspended in the air. Then we see the outlines... and we see the eyes. The black eyes.

There is a creature close to seven feet tall standing in the middle of the family room. It's powdery skin has taken on the shades, lines, and colors of the family room so perfectly, it almost disappears.

It blinks.

Graham and Bo have turned to stone. Bo stands frozen in the front hall.

Merrill comes out of the doorway from the kitchen to the family room. He takes two steps into the room and comes to a stop next to the fireplace. The inhaler and syringe in his hand fall to the ground. The creature is between Graham and Merrill in the middle of the family room.

Morgan is dying. THE LAST SOUNDS OF AIR STOP IN HIS THROAT.

Merrill starts forward. It reacts.

The lines of the chairs and window sill mimicked on the creature's skin move as the creature moves its free hand.

GRAHAM
Merrill, wait-

Merrill stops. The two men watch the creature.

Graham's eyes shift to the creature's hand. THREE OF THE CREATURE'S FINGERS ARE MISSING - SLICED OFF BY A BUTCHER KNIFE.

(CONTINUED)

73 CONTINUED: (3) 73

Graham looks like someone hit him in the chest with a sledgehammer.

The creature's hand moves to Morgan's face. It tilts its fingers and palm back. THE COLORS ON THE HAND ARE ALREADY CHANGING TO MATCH ITS NEW POSITION IN THE ROOM.

A small pore opens up on its wrist. A TINY STREAM OF YELLOWISH GAS ESCAPES THE OPENING AND THEN STOPS.

Graham looks up from his son's suffocating face to the face of the creature. Its wrist threatening over the child. The creature waits. Nobody moves.

Its large empty black eyes lock on Graham's.

GRAHAM STARTS TO HEAR A HIGH-PITCHED RINGING SOUND - IT BEGINS TO ENGULF ALL SOUND IN THE ROOM.

GRAHAM STARES HELPLESSLY INTO THE LARGE BLACK EYES.

WE MOVE INTO GRAHAM'S EYES... THEY WIDEN. WE SEE THE EMOTION IN THEM. HIS MOUTH BARELY GETS THE WORDS OUT.

GRAHAM
(soft)
He's reading my-

THE HIGH PITCHED RINGING SOUND OVERWHELMS EVERYTHING. THE ROOM GOES BRIGHT WHITE.

GRAHAM
(v.o.)
...My son's going to die... Be strong. Save him... I'm going to watch him die... Be strong... Be strong... Everyone I love dies...

DISSOLVE TO:

74 OMIT 74

75 OMIT 75

76 EXT. STREET - NIGHT 76

THE BRIGHT LIGHT BLINDS US. THE LIGHT IS MOVING. WE REALIZE IT IS THE HEADLIGHTS OF A CAR THAT PULLS TO THE SIDE OF THE ROAD.

The car door opens. Graham Hess steps out.

76 CONTINUED: 76

His coat is open. He is wearing a black shirt and black pants. A priest's white collar sits under the lapel of the black shirt. Graham looks around in a daze.

We are on a country road. THERE ARE STROBING RED AND WHITE LIGHTS FILLING THE NIGHT AIR. Four police cars are scattered amongst the tow trucks and the ambulances.

A large group of officers and workers hover around a green truck that has swerved off the road into a grouping of trees.

Officer Caroline Paski walks up to Graham. She whispers something into a walkie clipped to her shirt as she approaches. Caroline looks badly shaken. Beat. The two look at each other.

OFFICER PASKI
What do you know?

Graham stands motionless with his hands at his sides. Beat.

GRAHAM
There was an accident. Drunk driving. They weren't sure.

OFFICER PASKI
He wasn't drinking. Ray fell asleep at the wheel.

Officer Paski gestures in the direction of one of the ambulances. Ray Reddy sits to the side on the grass. His arms rest on his bent knees.

GRAHAM
Is he okay?

OFFICER PASKI
Yes... That's the first thing Colleen asked, too.

Graham smiles a little smile.

GRAHAM
She's talking... Which ambulance is she in?

Beat.

OFFICER PASKI
She's not in an ambulance, Father.

76 CONTINUED: (2) 76

GRAHAM
Why not?

OFFICER PASKI
Ray's truck swerved off the road and ah... Hit Colleen and then a tree. She was pinned between the two.

GRAHAM
Pinned? What does that mean?

Beat.

OFFICER PASKI
The truck... the truck has severed most of her lower half.

GRAHAM
What did you say?

Beat.

OFFICER PASKI
She won't be saved...Her body is pinned in such a way that it's alive when it shouldn't be alive. The truck's holding her together.
(beat)
She doesn't feel much, and she's talking almost like normal. We didn't pull the truck out, cause we wanted you to come down here to be with her, as long as she's awake. That won't be very long.
(beat)
Father, you understand what I've told you?

Beat.

GRAHAM
Caroline,
(he starts crying)
Is this the last time I'm going to talk to my wife?

Beat.

OFFICER PASKI
Yes it is.

CUT TO:

77 EXT. STREET - NIGHT 77

The other officers turn and look as Graham walks by them. He walks on, unaware of the stares.

He slows as he reaches the back bumper of the truck. It sticks out onto the road a few feet. He comes around the side of the vehicle.

COLLEEN HESS is beautiful in a delicate way. Her straight brown hair falls down over her small face. She leans over the front bumper of the truck onto the hood. Her head rests on her arms like a child resting on a school desk. Her back is against a tree. The lower half of her is obscured by the truck.

She's able to raise her head and shoulders as Graham walks up to her. She is shivering slightly.

COLLEEN
(soft)
Hi sweetie.

GRAHAM
Hi baby.

Graham glances down. There are bundles of blood soaked blankets in the area below her. They peek out under the twisted front of the truck. Graham looks up quickly.

COLLEEN
I was just taking a walk before dinner.

GRAHAM
You love walks.

Beat.

COLLEEN
It was meant to be.

Beat.

GRAHAM
Does it hurt?

COLLEEN
I don't feel much.

GRAHAM
Good.

(CONTINUED)

77 CONTINUED: 77

Graham touches her cheek. She starts crying. Graham starts crying with her.

COLLEEN
(crying)
...Tell Morgan to play games - it's okay to be silly.

GRAHAM
(crying)
...I will.

COLLEEN
(crying)
...Tell Bo to listen to her brother. He'll always take care of her.

GRAHAM
(crying)
...I will.

COLLEEN
(crying)
...Tell Graham-

GRAHAM
(crying)
I'm here.

COLLEEN
(crying)
Tell him... See. Tell him to see.

Colleen presses her cheek on top of Graham's hand. She rests on it. Her eyes are distant.

COLLEEN
(soft)
And tell Merrill to swing away.

GRAHAM
(soft)
What?
(beat)
Colleen?...Colleen?

CUT TO:

78 FLASHBACK: INT. FAMILY ROOM - NIGHT 78

GRAHAM
What you have to ask yourself is, what type of person are you?
(MORE)

(CONTINUED)

78 CONTINUED: 78

GRAHAM (cont'd)
Are you the type who sees signs? Sees miracles? Or do you believe people just get lucky.

WE ARE OVERCOME BY A BRIGHT WHITE.

GRAHAM
(v.o.)
Is it possible, there are no coincidences?

CUT TO:

79 PRESENT: INT. FAMILY ROOM - MORNING 79

WE ARE BACK IN THE FAMILY ROOM. THE HIGH-PITCHED RINGING SOUNDS FADE AND ARE REPLACED BY THE BREATHING IN THE ROOM.

THE BREATHING IS JOINED BY THE HISSING OF GAS AS IT'S BEING RELEASED.

THE CREATURE FORCES A TINY CLOUD OF POISON GAS INTO MORGAN'S UNCONSCIOUS FACE.

The room is ENGULFED WITH STREAMS OF SUNLIGHT FROM THE BROKEN WINDOWS. THE LIGHT SEEMS TO CATCH CERTAIN THINGS IN THE ROOM AND MAKE THEM STAND OUT. THINGS ON SHELVES, THINGS ON TABLES, THINGS ON THE WALL.

Graham stares at the baseball bat hanging on the wall. Beat.

GRAHAM
(soft)
Swing away, Merrill.

Morgan's face is obscured by gas.

GRAHAM
(loud)
Merrill.

Merrill turns and looks to Graham.

GRAHAM
Swing away.

Graham's eyes are not on Merrill. Merrill follows his eye line to the baseball bat mounted above him. There is a small plaque below it that reads "507 feet. October 8th, 1997"

(CONTINUED)

79 CONTINUED: 79

Beat. Merrill reaches up and takes the bat off its resting place.

The creature starts to move.

Merrill's hands tighten around the handle as he walks forward. He stops. His weight shifts to his right leg.

The creature begins to turn and becomes more visible as its lines and colors don't match its position in the room.

Merrill's left leg goes out. His torso and shoulders turn with staggering speed and strength. The bat slices through the air of the family room... Contact.

The creature gets HAMMERED across the back with the baseball bat.

Morgan is dropped. He falls to the carpet of the family room in an unnatural crumpled pile. His arms and legs flop lifelessly to the carpet.

The creature turns to face Merrill. All the creature sees is the BLUR OF WOOD as Merrill swings like a lumberjack. SLAM. The creature falls to the ground.

Graham takes Bo by the hand and moves to Morgan. Graham picks up his son's limp body in his arms.

The creature moves to its feet.

Merrill looks down at his hands. The bat handle has CRACKED in his hands. His palm is bleeding.

Graham leans down and picks up the full syringe of medicine on the ground.

Merrill closes his hands around the cracked bat handle. He squeezes tight.

Merrill SCREAMS as he swings again. His powerful muscles pull his shoulders whipping around. The bat connects with the creature across his chest. The creature is thrown back into the wall. Two glasses of water fall off a shelf and CRASH ONTO THE CREATURE'S SHOULDER. The water connects with its skin. The creature makes a HIGH-PITCHED INHALE SOUND.

Bo and Graham look up.

THE CREATURE'S SHOULDER STOPS CHANGING COLORS AND WITHERS INTO A POWDERY WHITE.

79 CONTINUED: (2) 79

Merrill looks back across the room at Bo and Graham. They stare at each other with sudden realization.

Merrill looks around at Bo's half-filled water glasses placed all over the family room. They stand out as the SUNLIGHT STREAMING FROM THE WINDOWS CATCHES THEM AND MAKES THEM SHIMMER.

CUT TO:

80 INT. KITCHEN - MORNING 80

Graham carries Morgan and leads Bo through the kitchen and out the back door. Morgan's arms and legs swing limp as Graham walks.

Morgan's head bobs back from its own weight as Graham leads them outside.

CUT TO:

81 EXT. PORCH - MORNING 81

Bo runs around the porch to a side window. She looks between broken slats. She peers through the dining room and into the family room.

She watches her uncle move around a coffee table. The creature steps into view on the other side of the table.

Merrill steps in. THE WOODEN BAT MAKES A SOUND AS IT CUTS THROUGH THE AIR. SLAM! It connects perfectly with three glasses of water on the coffee table.

THE GLASSES SHATTER ON CONTACT.

Pieces of glass and water fan into the air CATCHING THE SHAFT OF SUNLIGHT AND GLEAMING as it covers the creature. ANOTHER HIGH-PITCHED INHALE SCREAM PIERCES THE HOUSE.

CUT TO:

82 EXT. BACK YARD - MORNING 82

Graham kneels down in the grass of his back yard. With shaking hands, he injects the syringe of Epinephrine into the skin of his son.

CUT TO:

83 INT. FAMILY ROOM - MORNING 83

MERRILL YELLS WITH EVERYTHING IN HIS LUNGS. His wrists turn. His shoulders torque. THE WOODEN LOUISVILLE SLUGGER SLICES THE AIR AND SHATTERS WHEN IT CONNECTS WITH THE UPPER CHEST OF THE CREATURE. PIECES OF WOOD SPLINTER OVER THE FAMILY ROOM.

THE CREATURE WAVERS AND THEN ALL SEVEN FEET OF IT TIPS OVER. IT FALLS BACK. IT CLIPS THE TV STAND AS IT FALLS. IT LANDS ON THE GROUND WITH A THUD.

THE CREATURE'S BLACK, EMPTY EYES LOOK UP IN TIME TO SEE BO'S GLASSES OF WATER RESTING ON THE TELEVISION, FALL... AND SPILL OVER THE EDGE - RIGHT ONTO ITS FACE.

THE CREATURE'S SCREAMS FILL THE FAMILY ROOM - AND THEN SUDDENLY STOP.

IT BECOMES VERY STILL. EVERY INCH OF ITS BODY TURNS A WITHERED, POWDERY WHITE. BEAT.

Bo watches quietly from the door. Merrill drops the handle of the bat in his hands.

CUT TO:

84 EXT. BACK YARD - MORNING 84

Merrill and Bo find Graham kneeling in the grass. Morgan lays limp in his arms. They kneel down in the grass with him.

Merrill sees the empty syringe in Graham's hand. He looks to Morgan. The boy's head is tilted back. His tiny mouth hangs open unnaturally.

GRAHAM
It can't be luck.

Beat.

GRAHAM
His lungs were closed.
(beat)
His lungs were closed. No poison got in... No poison got in.

Merrill stares at Morgan. His body is utterly still.

GRAHAM
His lungs were closed.

(CONTINUED)

84 CONTINUED: 84

Merrill reaches for Morgan's still hand.

GRAHAM
Don't touch him. Give him a second.

MERRILL
(soft)
Graham

Beat. Morgan lies lifeless.

BO
Daddy.

GRAHAM
Don't touch him.

Bo is crying.

MERRILL
Graham.

GRAHAM
Don't.

Beat.

MORGAN'S VOICE
Dad.

HIS SON'S VOICE MAKES HIM STOP. Graham starts crying. Every bit of sadness trapped in his body is released. He looks down through tears and tears at Morgan.

Beat. Morgan squints at the sun.

MORGAN
Did someone save me?

GRAHAM
Yeah baby. I think someone did.

CUT TO:

85 INT. WINDOW - MORNING 85

We look out through the broken glass of the second story bedroom window. We see the worn jungle gym. We see the single tree throwing shade on the picnic table. We see the golden brown corn lining the back of the yard.

And we see the Hess family. Sitting together on the grass. Huddled together in the sunlight.

(CONTINUED)

85 CONTINUED: 85

WE BACK AWAY FROM THE WINDOW SLOWLY. We lose sight of the family. WE MOVE OFF THE WINDOW AS WE QUIETLY ARC AROUND THE ROOM.

WE GENTLY PASS A SECOND WINDOW. THIS ONE IS NOT BROKEN.

IT IS SNOWING IN THIS WINDOW. THE TREES OUTSIDE HAVE NO LEAVES ON THEM.THERE IS FROST ON THE WINDOW SILL.

WE TURN AND LOOK AROUND THE ROOM. It has changed. There is more color and more belongings in it. We see it is snowing through all the windows of the room now.

OUR ARC AROUND THE ROOM COMES TO A STOP on the bathroom door. The wall outside the bathroom has been painted. There is a bureau with picture frames standing where the sun-faded outline used to be.

WE HEAR SOUNDS OF MORNING IN THE HOUSE... THE VOICES OF MORGAN AND BO AND MERRILL DOWNSTAIRS EATING BREAKFAST.

The door to the bathroom is slightly open. WE CAN HEAR THE FAUCET RUNNING AND THEN STOP.

Graham steps out wiping his face with a towel. He wears a black shirt and black pants. He wears a white clerical collar.

He takes a black jacket off a chair and turns off the light in the bathroom.

We watch Father Graham Hess walk out of his bedroom. He leaves the frame.

WE HEAR HIS EVEN FOOTSTEPS ON THE STAIRS as he walks down to his family.

FADE TO BLACK:

M. N. S.